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THE ELEMENTS
OF
ENGLISH COMPOSITION.

A PREPARATION FOR RHETORIC.

BY

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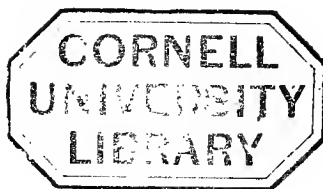
TEACHER OF ENGLISH LANGUAGE AND LITERATURE IN ANN ARBOR
HIGH SCHOOL.

FOURTH EDITION.

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PREFACE.

This work is prepared for the lower grades of the High School. The object has been to furnish, with as little theory as possible, such a set of directions and exercises as, even before the pupil has attained the maturity of mind necessary for the formal study of rhetoric, will enable him to become a tolerably correct composer; at least to avoid the blunders, if not to acquire the graces, of composition.

By the time the pupil has passed over the exercises in punctuation, transformation of elements, and rhetorical principles, he should have secured a fair degree of accuracy. Whatever additional practice may be necessary will be found in the Reproductions. These Reproductions are of course primarily intended to furnish material for practice upon the principles that are under discussion. Another and hardly less important purpose is to furnish the first step in a graded system of exercises leading to original composition. All writers have learned to write by seeing how others have written. The music pupil learns to execute what others have composed before he is set to composing for himself. In putting into his own words a poem, or a story, or a chapter of history, the pupil learns to select the proper

points, to arrange well, to connect clearly, to adapt diction to thought, etc. This he will learn to a large extent unconsciously, but on many of these important points he will fail, and these failures will furnish the teacher with proper subjects of criticism.

The second step toward original writing is found in the Developments. This is half way between the wholly reproductive and the wholly original. Here the imagination is called into play in supplying the details of a plot, only the outlines of which are given. The Development furnishes also a severe test of style, for it gives absolutely no aid. If the pupil now shows that he does not yet comprehend the difference between good writing and poor, more practice should be given in Reproduction. The Developments will afford opportunity for the teacher to point out lack of harmony between the additions the pupil has made and the plot given, violations of correct proportion, inconsistencies of detail, faults of diction, etc. To several of the first Developments, hints have been added to guide and encourage the pupil. It will, however, be well to give him as little aid as possible. The more independent he is in his treatment of the Developments, the better prepared will he be for the original themes. But to such individual pupils as are most deficient in imagination, the aid of additional hints may properly be continued longer than to the others. With this preliminary training, there will be an easy transition to simple imaginative themes.

The Development is the exact opposite of the Repro-

duction. The Development adds the details, the Reproduction omits them; the matter furnished for the Development is much shorter than the required essay, the matter furnished for the Reproduction is much longer.

The next step beyond the Reproduction in the line of condensation is the Summary. The matter given for the Summary is much greater than for the Reproduction, and the required essay may be made shorter. The object of the Summary is brevity of expression and grasp of thought. If these various exercises be at first applied to easy matter, stories, simple poems, etc., the pupil will be able to apply them with great advantage, in a more advanced part of his course, to the more difficult subjects of history, science, orations, etc.

The Paraphrase deals exclusively with style. The passage given is short; the pupil is obliged to concentrate his efforts on the best ways of re-expressing it. The excellence of this exercise no experienced teacher will doubt. Dr. Harris says, "One increases rapidly in the command of language when he is required to paraphrase, and to discover the advantages and disadvantages of the modes of expression used by himself and others."

The imaginative faculty is usually sufficiently lively to make it early available in furnishing the material for writing,—material pleasing to the pupil and adapted to his years. But even if he does not at first succeed in imaginative work, let his efforts be judiciously guided and encouraged, and he will make the same improvement in this as in any other line of study. Imaginative is

placed before descriptive writing; and it is believed that this arrangement is philosophical. As treated in this book, descriptive writing is the more difficult. As the pupil has doubtless had in the lower grades some practice in the description of simple objects, it is thought practicable to advance to themes offering more variety and more pleasure, but requiring more maturity of thought and style.

This work, undertaken at first to supply the author a series of exercises for oral instruction, is in every respect an outgrowth of the class-room, and it is believed that in other hands it will stand the only true test of a school-book,—the test of trial.

The author desires to acknowledge most gratefully her indebtedness, for assistance and encouragement during the progress of the work, to Supt. W. S. Perry; and Prof. W. H. Payne, of Michigan University.

Thanks are also due to several publishers for their kindness in allowing selections to be made from their publications,—to Messrs. Houghton, Mifflin, & Co., Boston, for selections from Phoebe Cary, Adelaide Procter, Lowell, and Whittier; to Messrs. Roberts Bros., Boston, for selections from Louise Chandler Moulton and Susan Coolidge; to Mr. Parke Godwin and Messrs. D. Appleton & Co., for selections from Bryant; to the Century Co., for poems from “St. Nicholas”; and to others whose names are mentioned in connection with the selections copied.

THE AUTHOR.

ANN ARBOR, June 23, 1884.

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PART I.

CHAPTER I.

PUNCTUATION AND CAPITALS.

CAPITALS.

In writing, observe the following directions for the use of capitals :

1. Begin with a capital the first word of every sentence.

2. Begin with a capital the first word of every line of poetry.

3. Begin with a capital all proper nouns, and words derived from them: as—

Boston; the United States; the British nation; the Greek language; the Christian religion.

4. Begin with a capital names of things personified: as—

O Freedom, close not thy lids in slumber! They went to the Butterfly's ball.

5. Begin with a capital titles of honor, and official titles, especially when applied to a particular person or when they precede a name: as—

The Duke of Edinburg; President Garfield; Uncle James; Mayor Harriman.

NOTE.—When titles like *king, duke, general*, etc., occur *frequently* and are not followed by the name, the capital need not be used.

6. Begin with a capital names of Deity: as —

The Almighty; the Infinite; the Most High; the Divine Savior.

7. Begin with a capital pronouns referring to Deity:
as —

O Thou that hearest prayer.

NOTE.—If the reference is perfectly clear the capitals are sometimes omitted.

8. Begin with a capital names of the Bible, and any of
its books: as —

The Holy Scriptures; the Gospel of John

9. Begin with a capital names of streets, months, days
of the week: as —

*They live on Washington Street; the month of August; it is
Friday morning.*

10. Begin with a capital names of religious sects, and
political parties: as —

The Protestants; the Republicans; the Tories.

11. Begin with a capital names of important historical
events: as —

The Reformation; the Declaration of Independence.

12. Begin with a capital the words North, South, East,
West, when applied to parts of a country.

13. Begin with a capital the first word of a direct
quotation: as —

Cæsar cried, "Help me, Cassius, or I sink."

14. The pronoun I and the interjection O are always
capitals.

Exercise 1.—Correct the capitalization of the follow-
ing examples, and give the reason for every change.

1. The Painter by his skill throws italian light on english walls.
2. Thank heaven, i'm here!
3. In that Mansion was free-hearted hospitality.
4. Is this consistent with christian Principle?
5. I will come monday or tuesday.
6. The duke of wellington is Dead.

7. he devoted himself to the Study of the holy scriptures. 8. Every american boy is a possible president of the united States. 9. The Guests were entertained by Mayor rice at his Residence, no. 34 union place. 10. in point of real force and originality of Genius, neither the age of pericles, nor the age of augustus, nor the times of Leo X., can come at all into comparison with that of elizabeth. 11. china, india, Palestine, egypt, greece, and rome, are successively lighted up by the Majestic orb of Day. 12. He was the Author of a tract on the french revolution. 13. A Certain brahmin vowed to sacrifice a Sheep. 14. The prince of wales will succeed queen Victoria upon the Throne of England. 15. He is also called the eternal, the invisible, the infinite, the being of Beings. 16. new york City is on Manhattan island. 17. The City of new York is on the Island of manhattan. 18. During the roman occupation of england, the latin language had gradually come into use. 19. Wednesday is so called from Woden, our forefather's God of War; Thursday, from thor, the God of Thunder; friday, from Frea, the Goddess of Peace. 20. Do you speak french or german? 21. Have you studied greek and latin? 22. The whig Ministers were compelled to yield their Places to the tories.

23. o wedding-guest! this soul hath been
 alone on a wide, wide sea!
 so lonely 'twas, that god himself
 scarce seemèd there to be.

PUNCTUATION OF THE SIMPLE SENTENCE.

To enable the eye to apprehend more readily the sense of a passage, certain marks are used called Punctuation Marks.

These are :—

The period	.	The interrogation point	?
The comma	,	The exclamation point	!
The semi-colon	;	The quotation marks	“ ”
The colon	:	The dash	—
The apostrophe	'	The parenthesis	()
The hyphen	-	The caret	^

Though the first exercises in punctuation are restricted to the simple sentence, it is evident that the directions will apply equally well to the clauses of complex and compound sentences.

THE PERIOD.

Rule 1.—A sentence not interrogative or exclamatory must be followed by a period.

Rule 2.—Abbreviations, Roman numerals, headings, and signatures, must be followed by a period: as —

Rev. James Baldwin; Mrs. W. S. Jones; Henry VIII.

Exercise 2.—In the following examples make whatever abbreviations would be proper, and punctuate according to the rules.

1. This work is edited by John George Morris, Doctor of Divinity.
2. The Reverend Henry Charles Potter was consecrated Assistant Bishop of New York.
3. Mister Henry Irving, the English actor, arrived in this country on Sunday morning.
4. The following resolutions were offered by Doctor Flint.
5. Colonel Howard is the guest of the Honorable James Frank Rodgers.
6. The cornerstone of the church which is to be erected over the spot where the Emperor Alexander II was killed, was laid on Thursday in Saint Petersburg.
7. The President of the United States lives at Washington in the District of Columbia.
8. Gentlemen Stewart, Clinton, and Company, Boston, Massachusetts.
9. President Brown, Doctor of Divinity, Doctor of Laws.
10. Charles Hubbard, Master of Arts.
11. The death of Professor Chapin occurred in September, 1883.

THE APOSTROPHE.

Rule 3.—All nouns in the singular, and all plurals not ending in *s*, form their possessives by the addition of the *apostrophe* and *s*: as —

The boy's hat; the men's books; the horse's mane.

Plurals ending in *s* add the *apostrophe only*: as —
The boys' hats; the ladies' books; the horses' manes.

Rule 4.—The apostrophe is used to denote the elision of a letter or syllable: as —

I've found it; he'll come to-morrow.

THE COMMA.

Rule 5.—Nouns in apposition are with their modifiers to be set off by commas: as —

1. *Lear, king of Britain, had three daughters.* 2. *Mr. Matthew Arnold, the eminent English poet and critic, arrived in New York last month.*

NOTE.—If one of the terms is a general title, the comma is omitted; as, *Queen Victoria. The apostle John.*

Rule 6.—Nouns independent by address must be set off by commas: as —

1. *My son, give me thy heart.* 2. *O velvet bee, you're a dusty fellow!*

Rule 7.—A noun used absolutely with a participle must be set off by commas: as —

His father being dead, the prince ascended the throne.

NOTE.—The participle in this phrase can always be converted into a verb having the noun for its subject; as, *When his father died, the prince ascended the throne.*

Exercise 3.—Give reasons for the marks used in the following sentences.

1. Diogenes, the Greek philosopher, lived in a tub. 2. Acquire, my daughters, the habit of doing everything well. 3. O, are you come, Iago? 4. The rain having ceased, the sun broke forth again. 5. The butterfly, child of the summer, flutters in the sun. 6. The king's crown was the prize.

Exercise 4.—Punctuate the following examples, and give reasons.

1. Thou Lord art the light and life of all this glorious world. 2. Tis excellent to have a giants strength. 3. That spirit being dismissed a third arose in the form of a child crowned. 4. Brabantio a rich senator of Venice had a fair daughter the gentle Desdemona. 5. Night has been styled the astronomers day. 6. My story being done she gave me for my pains a world of sighs. 7. Fairest Cordelia thou art most rich being poor. 8. You are the queen your husbands brothers wife. 9. O sleepless God forever keep both living and dead. 10. The Queen was accompanied by her son Edward Prince of Wales. 11. James Russell Lowell the United States Minister to Great Britain is one of the greatest of American poets.

Exercise 5.—Fill out the blanks with a noun in the possessive. Make simple sentences.

1. The —— decision was good. 2. The —— rays were mild. 3. The —— sports were noisy. 4. The —— wings were beautiful. 5. The —— knives were lost. 6. The —— life was retired. 7. My —— arriyal was unexpected. 8. The —— reception was enthusiastic.

Exercise 6.—Fill out the blanks with a noun in apposition, in the vocative case, or combined with a participle. Make simple sentences.

1. Nero —— was a great tyrant. 2. Messengers came to —— . 3. —— we resumed our journey. 4. Come —— to see my book. 5. The dwelling was that of —— . 6. —— the army began its march. 7. Accept —— this gift. 8. Her father is —— . 9. O —— help me ! 10. —— the prisoner was released. 11. Benedict Arnold —— died in obscurity. 12. —— her sister returned.

Rule 8.—Two words or short phrases in the same construction are separated from each other by the comma, unless connected by a conjunction: as—

1. *Slowly, sadly we laid him down.* 2. *Slowly and sadly we laid him down.*

Rule 9.—Contrasted words or phrases are separated from each other by the comma: as—

1. *Truth is not a stagnant pool, but a fountain.* 2. *It is not John, but William.*

Rule 10.—If one of two words or phrases has a modifier that does not belong also to the other, the words or phrases should be separated from each other by the comma: as—

He is to have the house, and wood for fuel.

Rule 11.—If more than two words or short phrases are used in the same construction they must be separated by commas: as—

1. *Industry, honesty, and temperance are essential to happiness.* 2. *Industry, honesty, temperance are essential to happiness.*

NOTE.—When all the words are connected by conjunctions the commas may be omitted; as, *Industry and honesty and temperance are essential to happiness.*

Rule 12.—Words in pairs take a comma after each pair: as—

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

Exercise 7.—Explain the punctuation.

1. Truth and virtue are the wealth of all men. 2. Truth, virtue are the wealth of all men. 3. Lend, lend your wings. 4. For all was blank, bleak, and gray. 5. For all was blank and bleak and gray. 6. Though deep, yet clear. 7. But not to me returns day, or the sweet approach of even or morn, or sight of vernal bloom, or summer's rose, or flocks, or herds, or human face divine.

Exercise 8.—Punctuate, and give reasons.

1. Punish guide instruct the boy. 2. Pay supreme and undivided homage to goodness and truth. 3. The rich ate and drank freely. 4. The college is a large light sandstone structure with red sandstone trimming. 5. Rash fruitless war is only splendid murder.

6. Earth and sky land and water mountain and valley bear traces of divine workmanship. 7. He could write and cipher too. 8. The babbling brook the azure sky the tangled fen of fern and flower. 9. A very round face and a very flat nose. 10. The long warm light-some summer day. 11. They flew to the better country the upper day. 12. Holly mistletoe red berries ivy turkeys all vanished instantly. 13. His teeth they chatter chatter chatter. 14. Bottles and boxes and hammers and rocks. 15. His eyes had a fixed idiotic preposterous stare. 16. Dark dark was the garden. 17. You bells in the steeple ring ring out your changes. 18. He was thinking of an animal a live animal rather a disagreeable animal. 19. Free was its genial face its sparkling eye its open hand its cheery voice its unconstrained demeanor and its joyful air. 20. It is great to live to labor to suffer for great public ends.

Rule 13.—Participial and adjective phrases not restrictive must be set off by commas: as—

1. *The horizon was of a fine golden tint, changing gradually into a pure apple green.* 2. *Brom Bones, sorely smitten with love and jealousy, sat brooding by himself in one corner.*

NOTE.—To decide whether the phrase is restrictive or not, expand it to a clause and decide as under Rule 16.

Rule 14.—Inverted phrases, and phrases standing parenthetically between the main parts of the sentence, are generally set off by commas: as—

1. *To the wise and good, old age presents a scene of tranquil enjoyment.* 2. *Truth, like gold, shines brighter by collision.*

Rule 15.—Adverbs and short phrases when used nearly or quite independently are set off by commas: as—

1. *It is, then, a mark of wisdom to live virtuously.* 2. *Punctuality is, no doubt, a quality of high importance.*

Exercise 9.—Explain the punctuation.

1. Roland's death, too, is supernatural. 2. The stranger, however, quickened his horse to an equal pace. 3. I threw open the shutters, admitting a flood of brilliant moonlight. 4. The poor

man's son inherits a patience learned by being poor. 5. In short, Master Edward bade fair to be a literary wonder. 6. My proposition is, therefore, true. 7. Others, perhaps encumbered with too much baggage, preferred descending the stream.

Exercise 10.—Punctuate, and give reasons.

1. The English desperately assailed did not yield an inch. 2. 'Twas but the car rattling o'er the stony street. 3. Beyond are mountains piled on mountains. 4. On the contrary he is unable to come. 5. Its feet observable beneath the ample folds of the garment were bare. 6. There were piles of filberts mossy and brown recalling in their fragrance ancient walks among the woods. 7. Generally speaking his conduct is honorable. 8. Mrs. Cratchit welcomed her warmly kissing her a dozen times and taking off her shawl and bonnet with officious zeal. 9. Now and then too the long-drawn crowing of a cock accidentally awakened would sound far far off from some farm house away among the hills. 10. Its limbs were gnarled and fantastic large enough to form trunks for ordinary trees twisting down almost to the earth and rising again into the air. 11. A few rough logs laid side by side served for a bridge over this stream. 12. Away then they dashed through thick and thin stones flying and sparks flashing at every bound. 13. The school-house being deserted soon fell to decay. 14. At his easel eager-eyed a painter stands.

Exercise 11.—Fill out the blanks with a participial phrase. Make simple sentences.

1. The architect——built the colonel a magnificent palace. 2. He had a low forehead, and small sharp eyes——. 3. The venerable man——took his friend warmly by the hand. 4. By the roadside two little beggar children lifted up their doleful voices——. 5. The war-worn veteran——had signified his purpose of returning to his native valley. 6. The years had hurried onward——. 7. The departing sunshine fell upon them——. 8. The orator began to speak——.

PUNCTUATION OF THE COMPLEX SENTENCE.

THE COMMA.

Rule 16.—The Noun clause seldom needs to be set off except when long, or when resembling in form a quotation:

1. *That you have wronged me doth appear in this.* 2. *Keats says, that truth is beauty and beauty truth.*

Exercise 12.—Punctuate, and give reasons; describe the use of each noun clause.

1. They eagerly inquired what bird it was. 2. It is an old saying that open admonition is open disgrace. 3. That the earth is round is now well known. 4. How he came by it I cannot imagine. 5. Who was the author of Junius's letters is still a mystery. 6. 'Tis good you know not that you are his heirs. 7. Whatever is is right.

Exercise 13.—Form complex sentences by the addition of noun clauses; describe the use of each clause.

1. Can you tell me——? 2. I could almost have declared——. 3. How shall I know——? 4. When shall you learn——? 5. It was no such expectation——. 6. —— was a mystery to all his friends. 7. He insisted——. 8. A crow observed——. 9. Nobody will ever know——. 10. The ancient Greeks believed——.

Rule 17.—The Adjective clause, when *additional* or *parenthetical*, must be set off by commas: as—

I thrice presented him a kingly crown, which he did thrice refuse.

The Adjective clause, when *restrictive*, is too closely connected to admit of the comma: as—

He that leans on his own strength leans on a broken reed.

Sometimes a clause may be punctuated as *either* additional or restrictive, but with a different meaning for each case.

If the clause is *additional* (that is, if it merely adds a thought without limiting the meaning of the antecedent), it may, *without change of sense*, be converted into an independent clause, a co-ordinate conjunction and a personal pronoun being put in the place of the relative: as—

I thrice presented him a kingly crown, and he did thrice refuse it.

Who relates to *persons*, *which* to *things*, *that* to either *persons* or *things*. In restrictive clauses, *that* is generally to be preferred, if euphony allows.

NOTE.—*That* is used in preference to *who* or *which* especially after the superlative degree, after *who*, *same*, *every*, *no*, *all*, *any*, *each*, *every*, and frequently after the personal pronouns.—KERL'S GRAMMAR.

Exercise 14.—Explain the punctuation.

1. Thou art the ruins of the noblest man that ever lived in the tide of times. 2. Age, that lessens the enjoyments of life, increases the desire of living. 3. The man that had the line in his hand went forth eastward. 4. I, that denied thee gold, will give my heart.

Exercise 15.—Punctuate, and give reasons.

1. His entrance was unheard by the officer who sat gazing at the fire. 2. Curses always recoil on the head of him who imprecates them. 3. We naturally look with strong emotion to the spot where the ashes of those whom we love repose. 4. Woe to the hands that shed this costly blood. 5. He pointed silently to the fire toward which the figure advanced. 6. There are men living who could say that my life was nothing to me compared to my love for you. 7. I did send to you for certain sums of gold which you denied me. 8. Self-respect is the noblest garment with which a man may clothe himself. 9. Ichabod who had no relish for this strange midnight companion now quickened his steed. 10. The rich accepted gout and apoplexy as things that ran mysteriously in respectable families.

Exercise 16.—Fill out the blanks with adjective clauses; justify your punctuation.

1. They could find only one apartment ———. 2. My children ——— appeared transported with joy. 3. Show me the room ———.

4. He remembered all the joyous scenes ———. 5. I look with pity on the crowds ———. 6. He ——— never can be wise. 7. I am satisfied with those pleasures ———. 8. Have you forgotten the precepts ———? 9. Only those books come down to us.———. 10. They all joined in lamenting the exile of the man ———.

Rule 18.—Adverb clauses must be set off from the rest of the sentence by the comma unless the connection is close. The comma is especially necessary if the clause stands parenthetically between the parts of the principal clause, or if by inversion it stands first: as—

1. *As they walked along the bank of the river, they saw at a little distance an old man.* 2. *The ship heaved so that her keel stood in air.*

Exercise 17.—Punctuate, and give reasons.

1. When Phemy entered the cave the laird was nowhere to be found. 2. We heard a terrific noise as if torrents of water were rolling down the mountain. 3. How much kinder Heaven is to us than we are to each other! 4. Though He slay me yet will I trust in Him. 5. If you would not be known to do a thing never do it. 6. If He but touch the mountains they smoke. 7. Language was given us that we might say pleasant things to each other. 8. The little one slumbered on as gently as if it had been rocked in a lace-trimmed cradle.

Exercise 18.—Fill out the blanks with adverb clauses, describe their use, and justify your punctuation.

1. The stranger heard some one cry for help ———. 2. He gladly returned home ———. 3. How are you so unhappy ———? 4. Not one of them had brought the crowns for his ransom ———. 5. I will obey them in this ———. 6. They resolved to detain him ———. 7. She was considered so wise a princess ———. 8. His diligence was so remarkable ———. 9. Great talent will be of little avail ———. 10. The king reigned but a short time ———.

PUNCTUATION OF THE COMPOUND SENTENCE.

COMMA, SEMICOLON, AND COLON.

Rule 19.—A comma takes the place of an omitted noun or verb, particularly if without the comma the meaning is not clear: as —

Homer was the greater genius; Virgil, the better artist.

Rule 20.—The parts of a compound predicate, especially if long and differently modified, must be separated from each other by the comma: as —

In the best books great men talk to us, give us their most precious thoughts, and pour their souls into ours.

Rule 21.—If the clauses of the compound sentence are short, or if they are closely connected, the comma is generally sufficient: as —

The Normans rallied, and the day was lost.

Rule 22.—If the clauses of the compound sentence are long, or not closely connected, the semicolon, or even a colon should be used: as —

1. *Bolts and bars are not the best of our institutions; nor is shrewdness in trade a mark of wisdom.* 2. *In every work of genius we recognize our own rejected thoughts: they come back to us with a sort of alienated majesty.*

Rule 23.—The clauses of a compound sentence, if they contain commas within themselves, are commonly separated from each other by the semicolon; if they contain semicolons, they are commonly separated from each other by colons: as —

Then shook the hills, with thunder riven; then rushed the steed to battle driven.

Exercise 19.—Punctuate and give reasons. (Study also the punctuation of “Cleon and I,” page 159.)

1. It is excellent to have a giant's strength but it is tyrannous to use it as a giant. 2. Economy is no disgrace it is better to live on a little than to outlive a great deal. 3. A wise man seeks to outshine himself a fool to outshine others. 4. He doth nothing but talk of his horse and he makes it a great appropriation to his own good parts that he can shoe him himself. 5. His knife is still in his hand and strength in his sinews and a new created aspiration in his heart. 6. Time went on and at last here in this hand of mine I held the wedding license. 7. There is nothing more universally commended than a fine day the reason is that people can commend it without envy. 8. An egotist always speaks of himself either in praise or censure but a modest man shuns making himself the subject of his conversation. 9. Knavery is supple and can bend but honesty is firm and upright and yields not. 10. Beware of little expenses a small leak will sink a great ship.

11. She walks beside the silent shore

The tide is high the breeze is still

No ripple breaks the ocean-floor

The sunshine sleeps upon the hill.

Exercise 20.—Complete these compound sentences by the addition of one or more independent clauses. Attend carefully to the punctuation.

1. Experience keeps a dear school ———. 2. The count doubtless desired to deal justly ———. 3. Lord Bacon was convicted of receiving bribes ———. 4. The next morning we all set forward together ———. 5. Columbus conceived the world to be round ———. 6. I was not content with my situation ———. 7. The king himself was thought to be among the slain ———. 8. Yonder palace was raised by single stones ———. 9. He spent some time in wandering among the mountains ———. 10. You will doubtless either squander your wealth by negligence ———. 11. Knowledge will always predominate over ignorance ———.

EXCLAMATION POINT.

Rule 24.—Interjections, and exclamatory words, phrases, and sentences, must be followed by the exclamation point : as —

1. *O that I had the wings of a dove!* 2. *Oh! how vain and transitory are all things here below!* 3. *Rouse, ye Romans! rouse, ye slaves!* 4. *Ha, ha, ha!* 5. *Hark! hark! I hear footsteps!* (For other examples see Exercise 64.)

INTERROGATION POINT.

Rule 25.—Every sentence or expression asking a direct question must be followed by the interrogation point: as —

1. *Why did you come so late?* 2. *Where be your gibes now? your gambols? your songs? your bursts of merriment, that were wont to set the table in a roar?* (For other examples see Exercise 63.)

The interrogation, when used where in the declarative sentence a colon or semicolon would be used, must, like the colon or semicolon, be followed by a small letter. (See last example above.)

Exercise 21.—Punctuate, and give reasons.

1. O God have mercy on Thy child
Whose faith in Thee grows weak and small
And take me ere I lose it all
2. Had then God heard her Had he sent
His angel down In flesh and blood
Before her Esek Harden stood
3. Oh for the purple harvests
Of the days when I was young
For the merry grape-stained maidens
And the pleasant songs they sung
4. I pray you what is the nest to me
My empty nest

And what is the shore where I stood to see
 My boat sail down the west
 Can I call that home where I anchor yet
 Though my good man has sailed
 Can I call that home where my nest was set
 Now all its hope hath failed

5. Who does not love the Marchioness and Mr. Richard Swiveller
 Who does not sympathize not only with Oliver Twist but his admirable young friend the Artful Dodger Who does not bless Sairey Gamp and wonder at Mrs. Harris

THE DASH.

Rule 26.—The dash is used to denote a sudden break in the sentence, or a suspension of thought: as—

1. *He had no malice in his mind,—no ruffles on his shirt.* 2. *I take—eh! oh!—as much exercise as I can, Madam Gout.* 3. *Upon that I kiss your hand, and I call you—my queen.*

Rule 27.—Either dashes or marks of parenthesis may be used to enclose an expression parenthetical in character, but too independent in construction to admit of the comma: as—

1. *I delight and wonder at Mr. Dickens's genius; I recognize in it—I speak with awe and reverence—a commission from the Divine Beneficence.* 2. *Approach and read (for thou canst read) the lay grav'd on the stone beneath yon aged thorn.*

Exercise 22.—Punctuate and explain.

1. Isaac of York for it was our old friend was at length able to explain. 2. Children dear was it yesterday call yet once that she went away 3. “Lovely” “Stop” said Mr. Weller ringing the bell. 4. I ehem I forget. 5. Perhaps he did see Nora Heaven only knows and so died. 6. Who does not venerate the chief of that illustrious family who being stricken by misfortune wisely and greatly turned his attention to coals the accomplished the epicurean the dirty the delightful Micawber

7. Thou little tricky puck
 With antic toys so funnily bestuck
 Light as the singing bird that wings the air
 The door the door he'll tumble down the stair
 Thou darling of thy sire
 Why Jane he'll set his pinafore afire
 Thou imp of mirth and joy
 In love's dear chain so strong so bright a link
 Thou idol of thy parents Drat the boy
 There goes my ink

THE HYPHEN.

Rule 28.—The hyphen is used to connect the parts of a compound word: as—

Dining-table. Fellow-student.

Rule 29.—The hyphen is placed at the end of a line to show that a part of the last word has been carried over to the next line: as—

It was the hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings.

THE CARET.

Rule 30.—If a letter, word, or expression is omitted, place a caret where the omission occurs, and interline the omitted part: as—

The old walls were hung ^{with} _^ scarlet.

THE QUOTATION MARKS.

Rule 31.—A direct quotation is enclosed within quotation marks; the inverted commas are placed at the beginning and the apostrophes at the close. If by the introduction of explanatory remarks, as, *he said*, the quo-

tation is separated into parts, each *part* must be enclosed within quotation marks.

Rule 32.—A quotation within a quotation is enclosed in single quotation marks. (See pages 35 and 36.)

Rule 33.—In a succession of quoted paragraphs the inverted commas are used at the beginning of each paragraph, but the apostrophes are used at the close of the last paragraph only. (See pages 35 and 36.)

REMARK 1.—The first word of a direct quotation begins with a capital. This must be understood to refer to the *whole* quotation, not to the parts into which it may be divided by explanatory remarks. The capitalization *within* the quotation must be determined by the ordinary rules. If the quotation consists of a single word or a part of a sentence the capital is not generally used.

REMARK 2.—A direct quotation is generally preceded by a colon; if the quotation consists of but a single sentence the comma is often used.

REMARK 3.—An exclamation or interrogation point, if belonging to the quotation, must stand within the quotation marks.

Apply the preceding rules to the following examples:

1. "Civility," said Lady Montague, "costs nothing and buys everything." 2. "Beginning retreat!" cried Napoleon. 3. "To the persevering mortal," said Zoroaster, "the blessed Immortals are swift." 4. Some one has said, "What an argument for prayer is contained in the words, 'Our Father, which art in Heaven!'" (For further Examples and for the distinction between Direct and Indirect Quotation see Principle XVII.)

Exercise 23.—Punctuate, and give reasons.

1. Eye has not seen! repeated blind Muriel thoughtfully can people see there

Yes my child There is no darkness at all

She paused a minute, and said earnestly I want to go — I want very much to go How long do you think it will be before the angels come for me

Many many years my precious one said I shudderingly for truly she looked so like them that I began to fear they were close at hand

2. Enderley is just the same said John. Twelve years have made no change — except in us. And he looked fondly at his wife. I think the chorus and comment on all life might be included in two brief phrases given by our friend Shakespeare, one to Hamlet the other to Othello "Tis very strange and "Tis better as it is.

3. Passengers and crew men women and children crowded the forward part of the ship. John Maynard stood at the helm. The flames burst forth in a sheet of fire. Clouds of smoke arose. The Captain cried out through his trumpet

John Maynard

Aye aye sir

Are you at the helm

Aye aye sir

How does she head

South-east by east sir

Head her south-east and run her ashore, said the Captain

COMBINATION OF DETACHED ELEMENTS.

By the expression *detached elements* is meant the different statements into which a sentence may be resolved. Take for example the following sentence:

Having these powerful spirits obedient to his will, Prospero could, by their means, command the winds and the waves of the sea.

This may be resolved into the following *detached elements*:

Prospero had these spirits obedient to his will. They were powerful spirits. Prospero could command the winds. He could command the waves of the sea. This he could do by means of these spirits.

Exercise 24.—Below are given several groups of detached elements. You are required to combine each group into one well arranged *simple* sentence.

EXAMPLE OF DETACHED ELEMENTS.—*Henry of Navarre was placed upon the throne of France. It was done by a tragical event. It was done suddenly. He was the great champion of Protestantism.*

COMBINED.—*Suddenly, and by a tragical event, Henry of Navarre, the great champion of Protestantism, was placed upon the throne of France.*

1. The negotiations had been nearly concluded. This had been done by the Earl of Bristol. He was a special ambassador to the court. The court was that of the young king Philip IV. Philip IV. was brother of the Infanta. The negotiations were for the marriage of Charles with the Spanish princess.

2. They advanced against the champions. They advanced together. Their spears were levelled. Their ranks were closed. It was a sight to make the bravest shrink.

3. Washington possessed ample means. He resided upon his estate in Virginia. This estate was called Mt. Vernon. He was a plain country gentleman. He managed his property with a skilful economy. He engaged in field sports. He read and meditated upon the past and the present. This he did with intelligent curiosity.

4. The eagle was the general of the birds. He was hard pressed by his enemies. His enemies were the beasts. He sent the bat his commands to join the army of the birds. The swallow carried his commands. It was in vain.

5. Pan was a rustic god. He was a delightful creature. He was a grotesque creature. He had goat's horns and a tail. He had a beard, a pug-nose, and hoofs. Apollo once got into a quarrel with him. This was during Apollo's exile from heaven. It was while he was wandering about on earth.

6. Suddenly Pluto appeared. Pluto is the stern god of the underworld. The entrance of Hades yawned. Pluto rose up from it. He was in his chariot. He drove four coal-black horses. The horses were snorting flames and smoke from their nostrils.

7. Every year these birds visited the tomb of Memnon. They

were faithful and loving birds. They cleared the ground of weeds. They brought water in the hollow of their wings. They brought it from the river Æsopus. With this water they sprinkled the ground. They kept it green.

8. Here he found the king of day. The king was dressed in a purple garment. It was splendid. He was seated on a throne. The throne sparkled all over with brilliant emeralds. He had a diadem upon his head. The diadem had bright rays.

9. The huntsman was brave. He was flushed with victory. He boldly dared the stranger to appear and maintain his claim to the queen of the valley. The stranger was the one who wore the white jerkin. The beautiful Clothilde was the queen of the valley.

10. He passed in at the central door. He slipped softly over the floor of mosaics. He knelt. His companion knelt. They knelt at the little altar of the Virgin. The altar was upon the left.

11. A priest passed out of the temple gates. This he did ten days before the festival. He was dressed in the livery of the god. He bore a bunch of flowers in one hand. He bore a little flute of clay in the other.

Exercise 25.—Combine each of the following groups so as to make one well arranged *complex* or *compound complex* sentence.

1. Pocahontas was a beautiful Indian girl. She had saved the life of Smith. She was married to a young Englishman. His name was John Rolfe.

2. An English force soon after landed at Dieppe. It was under the command of Lord Willoughby. This assistance was timely. The king was thus encouraged to continue the contest. The contest might otherwise have been hopeless.

3. Robert was the eldest son of the Earl of Essex. He was born in 1567. He was to be brought up in the household of Lord Burleigh. This was at the request of the Earl.

4. In 1566 a Dominican monk became pope. He was a monk of the severest life. He was a zealot. He had distinguished himself as an inquisitor. He assumed the title of Pius V.

5. The fighting went on. It became evening. Then the royal-

ists had a decided advantage. They compelled the enemy to retire from the town.

6. Prince Henry died. It was in his nineteenth year. It was after a short illness. It was on the 6th of November. It was in 1612.

7. London was startled. There was extraordinary news. The Prince of Wales had gone to Madrid. Villiers had gone to Madrid. They had gone privately. Villiers was now Marquis of Buckingham.

8. A slave made his escape from a cruel master. He made his escape to a forest. Here night surprised him. He was forced to take refuge in a cave.

9. André had crossed the river. He intended to proceed on horseback to New York. He passed through the American lines. This he did safely. He was again on neutral ground. Here he was seized by three men. They were of the American militia.

10. The lion held out its paw. Androcles examined it. He found it inflamed and swollen. He looked more closely. A thorn had pierced the ball of the foot. From this the lion was suffering.

11. The British troops had exclusive possession of Boston. They were harassed by the activity of the patriots. This activity was incessant. They were harassed for a month. The patriots cut off the supplies from the interior.

12. The invading band marched toward the town. They bore a tri-colored flag. An eagle surmounted the flag. Three soldiers from Boulogne had joined them. A young lieutenant from Boulogne had joined them. He was lieutenant of the 42d, and his name was Aladenise.

Exercise 26.—Combine each of the following groups so as to make one well arranged *compound*, or *contracted compound* sentence.

1. They purchased the Speedwell. They hired the Mayflower. The Speedwell was a vessel of forty tons. The Mayflower carried a hundred and eighty tons.

2. It was a bloody struggle. The General lost six thousand men. He evacuated Innspruck. This he did immediately. He marched out of the Tyrolese territory. He finally collected his army at Salzburg. His army was reduced to fragments.

3. They rode forward. They aimed a straight course for the Ohio River. They rode during the whole night. They did not stop to rest. They halted in the morning. It was for a short time. They travelled all that day. They travelled the following night.

4. Washington determined to make no further attempt to hold Long Island. He embarked his troops in boats. He landed them in safety in New York. He did the same with the military stores and artillery. All this was done with a prudence and ability which was consummate. During the time he was favored by a dense fog.

5. Then the neat cottages were stripped of every article of furniture. Here hundreds of families had lived in comfort. They were once cheerful dwellings. Their doors were closed. The families were wandering about the country. They were seeking relief from private charity. This relief the parishes could not supply.

6. Aladdin wants food. The Genie has vanished. Straightway slaves come in. They come from some unknown quarter. They bring dishes. The dishes are of gold and silver. They are heaped up with meats and fruits.

7. The general struggled bravely. His object was to carry his men through this wasting fire. His troops sustained the unequal contest. This they did for some time. The head of the column began to give way. It began to settle heavily back upon the army below. No soldier will long contend in such a useless struggle.

8. It seemed impossible to advance. But Cohorn was heroic. He flung himself in front. He cheered them on. They returned to the charge. They drove over the crashing timbers. It was like an impetuous torrent.

9. The keepers held the wicket gate open. The people hastened in. They were wearied. They were covered with dust. Achilles followed close upon them.

10. Washington embarked about half his forces on the Delaware. This was on the evening of Christmas. He continued his passage through the night. His passage was impeded by floating ice. He struggled with snow-storms. He landed his men at Trenton. This he did at eight o'clock in the morning. He surprised the outposts of the Hessians. He made the main body prisoners. This he did with very slight loss on his own side.

EXERCISES IN COMPOSITION.

You are now to have some exercises in connected composition. The first exercise may be called *Reproduction*. The poems given are to be reproduced in prose. Read the poem until you thoroughly understand it, then lay it aside, and using the list of Topics to aid your memory write out the story in your own words. Be careful: (1) *To make a continuous story, all the points of which may be understood without a knowledge of the poem.* (2) *To tell it fully enough to make a pleasing effect.* (3) *To preserve the proper proportion of parts.* (4) *To avoid rhyme.* (5) *To avoid the language of the poem.* In reading the poem, consider well which parts are *essential*, and which might be omitted without breaking the connection, and, of the more important parts, which demand most time.

REPRODUCTION I.*

THE LEAK IN THE DIKE.

The good dame looked from her cottage
At the close of the pleasant day,
And cheerily called to her little son,
Outside the door at play:
“Come, Peter, come! I want you to go,
While there is light to see,
To the hut of the blind old man who lives
Across the dike, for me ;

* To THE TEACHER.—The exchange and criticism of papers by members of the class is an exceedingly profitable exercise. For marks to be used in criticism, see page 173.

And take these cakes I made for him —
They are hot and smoking yet:
You have time enough to go and come
Before the sun is set."

Then the good wife turned to her labor,
Humming a simple song,
And thought of her husband working hard
At the sluices all day long,
And set the turf a-blazing,
And brought the coarse black bread,
That he might find a fire at night,
And find the table spread.

And now with face all glowing,
And eyes as bright as the day
With the thought of his pleasant errand,
He trudged along the way;
And soon his joyous prattle
Made glad a lonesome place.
Alas! if only the blind old man
Could have seen that happy face!
Yet he somehow caught the brightness
Which his voice and presence lent,
And felt the sunshine come and go
As Peter came and went.

And now as the day was sinking,
And the wind began to rise,
The mother looked from her door again,
Shading her anxious eyes,
And saw the shadows deepen,
And birds to their home come back,
But never a sign of Peter
Along the level track.
But she said, "He will come at morning:
So I need not fret or grieve
Though it isn't like my boy at all
To stay without my leave."

But where was the child delaying?
On the homeward way was he,
And across the dike, while the sun was up
An hour above the sea.
He was stooping now to gather flowers,
Now listening to the sound
Of the wrathful waters dashing
Against their narrow bound.
“ Ah, well for us!” said Peter,
“ That the gates are good and strong;
And my father tends them carefully,
Or they would not hold you long.
You’re a wicked sea!” said Peter,
“ I know why you fret and chafe:
You would like to spoil our lands and homes;
But our sluices keep you safe.”

But hark! through the noise of waters
Comes a low, clear, trickling sound;
And the child’s face pales with terror
As his blossoms drop to the ground.
He is up the bank in a moment;
And stealing through the sand
He sees a stream not yet so large
As his slender childish hand.
’Tis a leak in the dike! He is but a boy
Unused to fearful scenes;
But, young as he is, he has learned to know
The dreadful thing that means.
A leak in the dike! The stoniest heart
Grows faint that cry to hear,
And the bravest man in all the land
Turns white with mortal fear:
For he knows the smallest leak may grow
To a flood in a single night;
And he knows the strength of the cruel sea
When loosed in its angry might.

And the boy — he has seen the danger;
And, shouting a wild alarm,
He forces back the weight of the sea
With the strength of his single arm.
He listens for the joyful sound
Of a footstep passing nigh,
And lays his ear to the ground to catch
The answer to his cry;
And he hears the rough winds blowing,
And the waters rise and fall:
But never an answer comes to him
Save the echo of his call.

He sees no hope, no succor;
His feeble voice is lost:
Yet what shall he do but watch and wait,
Though he perish at his post
So, faintly calling and crying
Till the sun is under the sea,
Crying and moaning, till the stars
Come out for company,—
He thinks of his brother and sister
Asleep in their safe warm bed;
He thinks of his father and mother;
Of himself, as dying — and dead;
And of how, when the night is over,
They must come and find him at last:
But he never thinks he can leave the place
Where duty holds him fast.

The good dame in the cottage
Is up and astir with the light,
For thought of her little Peter
Has been with her all night;
And now she watches the pathway,
As yester-eve she had done —
But what does she see so strange and black
Against the rising sun?

Her neighbors are bearing between them
 Something straight to her door;
 Her child is coming home — but not
 As he ever came before.

“ He is dead ! ” she cries — “ my darling ! ”
 And the startled father hears,
 And comes, and looks the way she looks,
 And fears the thing she fears,
 Till a glad shout from the bearers
 Thrills the stricken man and wife:
 “ Give thanks, for your son has saved our land,
 And God has saved his life ! ”
 So there, in the morning sunshine,
 They knelt about the boy;
 And every head was bared, and bent
 In tearful, reverent joy.

PHOEBE CARY.

TOPICAL OUTLINE.

INTRODUCTION.—(———)

- | | | |
|--------------|---|--------------------------------------------------------|
| DISCUSSION.— | { | 1. Peter sent on his errand. |
| | | 2. The mother's preparations for her husband's return. |
| | | 3. Peter on his way to the blind man's cottage. |
| | | 4. Peter at the cottage. |
| | | 5. The mother's anxiety at his absence. |
| | | 6. Peter on his way home. |
| | | 7. His discovery of the leak in the dike. |
| | | 8. His brave deed. |
| | | 9. His thoughts during the night. |
| | | 10. His return home. |
| | | 11. The thanksgiving. |

CONCLUSION.—(———)

NOTE.— You notice that in this poem there is no *gradual leading up* to the story, that is there is no *Introduction*, neither are there any general comments at the close, that is, there is no *Conclusion*. There is only the *story* itself which in an outline of topics is called the *Discussion*.

REPRODUCTION II.**A LEGEND OF BREGENZ.**

Girt round with rugged mountains

The fair Lake Constance lies;

In her blue heart reflected,

Shine back the starry skies;

And watching each white cloudlet

Float silently and slow,

You think a piece of heaven

Lies on our earth below!

Midnight is there: and silence,

Enthroned in heaven, looks down

Upon her own calm mirror,

Upon a sleeping town;

For Bregenz, that quaint city

Upon the Tyrol shore,

Has stood above Lake Constance

A thousand years and more.

Her battlements and towers

Upon their rocky steep

Have cast their trembling shadow

For ages on the deep;

Mountain and lake and valley

A sacred legend know,

Of how the town was saved one night,

Three hundred years ago.

Far from her home and kindred

A Tyrol maid had fled,

To serve in the Swiss valleys,

And toil for daily bread;

And every year that fled

So silently and fast

Seemed to bear farther from her

The memory of the past.

She served kind, gentle masters,
Nor asked for rest or change;
Her friends seemed no more new ones,
Their speech seemed no more strange;
And when she led her cattle
To pasture every day,
She ceased to look and wonder
On which side Bregenz lay.

She spoke no more of Bregenz
With longing and with tears;
Her Tyrol home seemed faded
In a deep mist of years.
She heeded not the rumors
Of Austrian war and strife;
Each day she rose contented,
To the calm toils of life.

Yet, when her master's children
Would clustering round her stand,
She sang them the old ballads
Of her own native land;
And when at morn and evening
She knelt before God's throne,
The accents of her childhood
Rose to her lips alone.

And so she dwelt: the valley
More peaceful year by year;
When suddenly strange portents
Of some great deed seemed near.
The golden corn was bending
Upon its fragile stalk,
While farmers, heedless of their fields
Paced up and down in talk.

The men seemed stern and altered,
With looks cast on the ground;

With anxious faces one by one
The women gathered round;
All talk of flax, or spinning,
Or work was put away;
The very children seemed afraid
To go alone to play.

One day, out in the meadow,
With strangers from the town,
Some secret plan discussing,
The men walked up and down;
Yet now and then seemed watching
A strange uncertain gleam,
That looked like lanes 'mid the trees
That stood below the stream.

At eve they all assembled,
All care and doubt were fled;
With jovial laugh they feasted,
The board was nobly spread.
The elder of the village
Rose up, his glass in hand,
And cried, "We drink the downfall
Of an accursed land!

"The night is growing darker,—
Ere one more day has flown
Bregenz, our foeman's stronghold,
Bregenz shall be our own!"
The women shrank in terror
(Yet pride, too, had her part),
But one poor Tyrol maiden
Felt death within her heart.

Before her stood fair Bregenz,
Once more her towers arose;
What were the friends beside her?
Only her country's foes!

The faces of her kinsfolk,
The days of childhood flown,
The echoes of her mountains,
Reclaimed her as their own.

Nothing she heard around her
(Though shouts rang forth again),
Gone were the green Swiss valleys,
The pasture and the plain;
Before her eyes one vision,
And in her heart one cry,
That said, "Go forth, save Bregenz,
And then, if need be, die!"

With trembling haste and breathless,
With noiseless step she sped;
Horses and weary cattle
Were standing in the shed;
She loosed the strong white charger,
That fed from out her hand;
She mounted, and she turned his head
Toward her native land.

Out—out into the darkness,—
Faster, and still more fast;
The smooth grass flies behind her,
The chestnut wood is past;
She looks up; clouds are heavy:
Why is her steed so slow?—
Scarcely the wind beside them
Can pass them as they go.

"Faster!" she cries, "O, faster!"
Eleven the church bells chime;
"O God," she cries, "help Bregenz,
And bring me there in time!"
But louder than bells' ringing,
Or lowing of the kine,

Grows nearer in the midnight
The rushing of the Rhine.

Shall not the roaring waters
Their headlong gallop check?
The steed draws back in terror,
She leans above his neck
To watch the flowing darkness,—
The bank is high and steep,—
One pause—he staggers forward
And plunges in the deep.

She strives to pierce the blackness,
And looser throws the rein;
Her steed must breast the waters
That dash above his mane.
How gallantly, how nobly,
He struggles through the foam!
And see—in the far distance
Shine out the lights of home!

Up the steep bank he bears her,
And now they rush again
Toward the heights of Bregenz,
That tower above the plain.
They reach the gate of Bregenz
Just as the midnight rings,
And out comes serf and soldier,
To meet the news she brings.

Bregenz is saved! ere daylight
Her battlements are manned;
Defiance greets the army
That marches on the land.
And if to deeds heroic
Should endless fame be paid,
Bregenz does well to honor
The noble Tyrol maid.

Three hundred years are vanished,
 And yet upon the hill
 An old stone gateway rises,
 To do her honor still.
 And there when Bregenz women
 Sit spinning in the shade,
 They see in quaint old carving
 The Charger and the Maid.
 And when, to guard old Bregenz,
 By gateway, street, and tower,
 The warder paces all night long,
 And calls each passing hour:
 "Nine," "ten," "eleven," he cries aloud,
 And then (O crown of Fame!)
 When midnight pauses in the skies,
 He calls the maiden's name!

ADELAIDE PROCTER.

TOPICAL OUTLINE.

INTRODUCTION.—Description of Lake Constance and the city of Bregenz.

DISCUSSION.—
 { 1. The Tyrolese maiden serving in the Swiss valleys.
 { 2. Rumors of Austrian war.
 { 3. Preparations of the Swiss for the capture of Bregenz.
 { 4. Scene at the festal board.
 { 5. The maiden's ride to Bregenz.
 { 6. Bregenz saved.

CONCLUSION.—How Bregenz honored the maid.

REPRODUCTION III.

IN SWANAGE BAY.

"'Twas five and forty years ago,
 Just such another inorn;
 The fishermen were on the beach,
 The reapers in the corn:

My tale is true, young gentlemen,
As sure as you were born.

“My tale’s all true, young gentlemen,”
The fond old boatman cried
Unto the sullen, angry lads,
Who vain obedience tried:
“Mind what your father says to you,
And don’t go out this tide.

“Just such a shiny sea as this,
Smooth as a pond, you’d say,
And white gulls flying, and the crafts
Down Channel making way,
And Isle of Wight, all glittering bright,
Seen clear from Swanage Bay,

“The Battery Point, the Race beyond,—
Just as to-day you see:
This was, I think, the very stone
Where sat Dick, Dolly, and me:
She was our little sister, sirs,—
A small child, just turned three.

“And Dick was mighty fond of her:
Though a big lad and bold,
He’d carry her like any nurse,
Almost from birth, I’m told;
For mother sickened soon, and died
When Doll was eight months old.

“We sat and watched a little boat,
Her name the ‘Tricksy Jane,’—
A queer old tub laid up ashore;
But we could see her plain.
To see her, and not haul her up,
Cost us a deal of pain.

“Said Dick to me, ‘Let’s have a pull:
Father will never know;

He's busy in his wheat up there,
And cannot see us go.
These landsmen are such cowards if
A puff of wind does blow !

“ ‘I've been to France and back three times:
Who knows best, dad or me,
Whether a ship's seaworthy or not ?—
Dolly, wilt go to sea ?’
And Dolly laughed, and hugged him tight
As pleased as she could be.

“I don't mean, sirs, to blame poor Dick:
What he did, sure I'd do;
And many a sail in ‘Tricksy Jane’
We'd had when she was new.
Father was always sharp; and what
He said he meant it too.

“But now the sky had not a cloud,
The bay looked smooth as glass:
Our Dick could manage any boat
As neat as ever was.
And Dolly crowed, ‘Me go to sea !’
The jolly little lass !

“Well, sirs, we went—a pair of oars,
My jacket for a sail—
Just round ‘Old Harry and his Wife,’
Those rocks there, within hail;
And we came back—d'ye want to hear
The end o' the old man's tale?

“Ay, ay, we came back past that point;
But then a breeze up-sprung;
Dick shouted, ‘Hoy! down sail!’ and pulled
With all his might among
The white sea-horses that upreared
So terrible and strong.

“I pulled too: I was blind with fear;
But I could hear Dick’s breath
Coming and going, as he told
Dolly to creep beneath
His jacket, and not hold him so:
We rowed for life or death.

“We almost reached the sheltered bay;
We could see father stand
Upon the little jetty here,
His sickle in his hand;
The houses white, the yellow fields,
The safe and pleasant land.

“And Dick, though pale as any ghost,
Had only said to me,
‘We’re all right now, old lad!’ when up
A wave rolled—drenched us three;
One lurch, and then I felt the chill
And roar of blinding sea.

“I don’t remember much but that:
You see I’m safe and sound;
I have been wrecked four times since then,
Seen queer sights, I’ll be bound.
I think folks sleep beneath the deep
As calm as under ground.”

“But Dick and Dolly?”—“Well, poor Dick!
I saw him rise, and eling
Unto the gunwale of the boat,
Floating keel up, and sing
Out loud, ‘Where’s Doll?’ I hear him yet
As clear as anything.

“‘Where’s Dolly?’ I no answer made;
For she dropped like a stone
Down through the deep sea, and it closed:
The little thing was gone.

‘Where’s Doll?’ three times; then Dick loosed hold
And left me there alone.

* * * * *

“It’s five and forty year since then,”

Muttered the boatman gray,
And drew his rough hand o’er his eyes

And stared across the bay,—

“Just five and forty year,” and not
Another word did say.

“But Dolly?” ask the children all

As they about him stand.

“Poor Doll! she floated back next tide

With seaweed in her hand.

She’s buried o’er that hill you see,

In a churchyard on land.

“But where Dick lies, God knows. He’ll find

Our Dick at judgment day.”

The boatman fell to mending nets,

The boys ran off to play;

And the sun shone, and the waves danced,

In quiet Swanage Bay.

DINAH MARIA MULOCK.

TOPICAL OUTLINE.

INTRODUCTION.—The fisherman’s advice to the boys.

DISCUSSION.—The fisherman’s story.	{	1. How the bay looked at the time the incident occurred.
		2. The three children.
		3. Dick’s proposal to take a boatride.
		4. The ride.
		5. The accident.
		6. The fate of the children.

CONCLUSION.—The effect of the story.

DEVELOPMENT I.

We will call this exercise *Development*. It is, as you will see, largely *original* composition. The poet has omitted many things that your imagination can supply. For example, you can tell *who* the little girl was, you can describe her *coming* to see the king, her disappointment, the looks of the king, how he chanced to see her, etc. It will not be necessary to adhere strictly to the statements of the poem; they may be varied at pleasure. Make a full, connected story the same as in Reproduction. Prefer *direct* narration to *indirect*. Be careful to make every part *consistent* with every other part, and to develop the the parts *proportionally*.

THE SAD LITTLE LASS.

"Why sit you here, my lass?" said he.

"I came to see the king," said she,—

"To see the king come riding by,

While all the eager people cry,

'God bless the king, and long live he!'

And therefore sit I here," said she.

"Why do you weep, my lass?" said he.

"Because that I am sad," said she.

"For when the king came riding by,

And all the people raised a cry,

I was so small, I could not see.

And therefore do I weep," said she.

"Then weep no more, my lass!" said he.

"And pray, good sir, why not?" said she.

"Lift up your eyes of bonnie blue,

And look and look me through and through.

Nor say the king you could not see.

I am the king, my lass!" said he.

MARGARET JOHNSON, in "St. Nicholas."

CHAPTER II.

TRANSFORMATION OF ELEMENTS.

Exercise 27.—Transform the italicized *phrases* to *words*, and the italicized *words* to *phrases* or to other *word elements*. Explain fully every transformation. *Examples:*

- | | |
|-------------------------------------------------------------------|-----------------------------------------------------------|
| 1. The Tower was long a principal residence of <i>the kings</i> . | 1. The Tower was long a principal <i>royal</i> residence. |
| 2. With eyes of <i>thoughtful earnestness</i> . | 2. With eyes <i>thoughtful and earnest</i> . |

NOTE.—In all the exercises of this chapter, make whatever other changes the required transformation necessitates.

1. Never even from tropical shores was *richer-hued* ocean beheld. 2. She began *in a very solemn manner*. 3. A frame of *adamant*, a soul of *fire*. 4. I stood before the entrance to *Henry the Eighth's* chapel. 5. Great gates of *brass richly carved*. 6. On what foundation stands the *warrior's* pride, how just his hopes, let *Swedish* Charles decide. 7. The sides of *the mountains* are covered with trees. 8. He possessed a *strong and lively* imagination. 9. His style has all the *vigor and conciseness* of Swift's. 10. Shall *Britons* languish? 11. Dante, *poor and banished*, was not a man to conciliate men. 12. A complete and generous education fits a man to perform *justly, skilfully, and magnanimously* all the offices of peace and war. 13. Plays were *originally* acted in inn-yards. 14. We waited *with great anxiety* for the dawn. 15. He was a citizen worthy of *esteem*. 16. The pilot proceeded to the wheel *in silence*. 17. He clung *with still greater passionateness* to two theories. 18. The Friars were of *necessity* thrown into a position *antagonistic* to the English rule. 19. She clung to it *fiercely and tenaciously*. 20. The Council met at Trent in no spirit of *concil-*

iation. 21. The English fought *desperately*. 22. There kings have left a *nameless* pyramid. 23. God is *in all places* and *at all times* present with us. 24. Will you go to *that place* without delay?

Exercise 28.—Transform the *infinitives* and *participles* to any other kind of *word* or *phrase* element. Explain every transformation. *Examples* :

1. The end of writing is to <i>instruct</i> .	1. The end of writing is <i>instruction</i> .
2. What cause withholds you then to <i>mourn</i> for him?	2. What cause withholds you then <i>from mourning</i> for him?
3. <i>Earning</i> is <i>having</i> .	3. <i>To earn</i> is <i>to have</i> .

1. Too much time spent in studies is sloth. 2. I was yesterday much surprised to hear my old friend calling out to John Matthews not to disturb the congregation. 3. The pœt Pope was not content to satisfy. 4. It is always a mark of short-sightedness to be impatient of results. 5. Dying is not sport for a man. 6. His whole aim was to encourage disunion. 7. It is not a position to be desired. 8. At this time the weather is liable to change frequently. 9. It shows a greater genius in Shakespeare to have drawn his Caliban than his Hotspur or Julius Cæsar. 10. Being great is being misunderstood. 11. A greater curse cannot befall the most wicked than to be deprived of his peace. 12. Believing your own thoughts, believing that what is true for you in your private heart is true for all men,—that is genius.

Exercise 29.—Transform at least *one phrase* into a *dependent clause*. Explain the change and decide whether it improves the sentence. *Examples* :

1. Read not to <i>contradict and confute</i> .	1. Read not <i>that you may contradict and confute</i> .
2. <i>Having regained the main road</i> , we thought ourselves out of danger.	2. <i>When we had regained the main road</i> , we thought ourselves out of danger.

REMARK.—Aim constantly at brevity. Of two forms

of expression in other respects equally good, choose the shorter; as the phrase is usually shorter than the clause and simpler in construction, it is well, as a rule, to reduce clauses to phrases or even to words. The clause, however, has frequently the advantage in being *clearer*.

1. I am old-fashioned enough to admire Lord Bacon. 2. Having become a dissenter, Bunyan is imprisoned for twelve years. 3. Next morning, on looking for Mignon about the house, Wilhelm did not find her. 4. Drawing near the city, they had a more perfect view of it. 5. In skating over thin ice, our safety lies in our speed. 6. Before ordering the charge, Napoleon had carefully examined the ground. 7. He dropped the man only on his ceasing to struggle. 8. I observed him to be much out of breath. 9. Her brother, the Earl of Murray, was recalled from banishment to accept the regency of the realm. 10. They brought her crosses and chaplets to be blessed by her touch. 11. I believed him to be in a lucid interval. 12. Joan of Arc prays you to work no more distraction in France. 13. The council of war resolved to adjourn the attack. 14. The noblest work to be done in Ireland was to bring about a reconciliation between Catholic and Protestant. 15. The general horror excited by the massacre of St. Bartholomew completed the ruin of the Catholic cause. 16. He resolved to anticipate the attack. 17. I believed him to be honest. 18. Can you tell me what method to adopt? 19. Demosthenes is said to have transcribed six times the history of Thucydides. 20. The Spartans, notwithstanding their austerity, prayed the gods to grant them the beautiful with the good. 21. O God! that men should put an enemy in their mouths, to steal away their brains!

Exercise 30.—Transform the *dependent clauses* to *phrases*. Explain the transformation and decide whether it improves the sentence. *Examples:*

- | | |
|----------------------------------------------------------------------|----------------------------------------------------------------------|
| 1. Howard resolved <i>that he would force an engagement</i> . | 1. Howard resolved <i>to force an engagement</i> . |
| 2. <i>As this proposition is admitted</i> , I now state my argument. | 2. <i>This proposition being admitted</i> , I now state my argument. |

1. The first twenty years that Elizabeth reigned were a period of suspense. 2. The Roman church, which was enfeebled and corrupted by the triumph of ages, felt at last the uses of adversity. 3. The dream that the universal church would be reformed was utterly at an end. 4. He caught the wretch by the neck with a force that could not be resisted. 5. The violent bounds of the wounded panther gave indications that its strength and ferocity were returning. 6. When Jeanne appeared at the French court, Orleans had already been driven by famine to offers of surrender. 7. As I have been walking in the fields, I have often observed them stealing a sight of me over the hedge. 8. I venerate the man whose heart is warm, whose hands are pure. 9. As the knight is the best master in the world, he seldom changes servants. 10. As Sir Rodger is landlord to the whole congregation, he keeps them in very good order. 11. When the troubles began, most of the people supposed themselves very loyal. 12. When he awoke, the cool gray light of dawn was streaking the horizon. 13. As our friends are absent, we cannot come to a determination. 14. And then, as she knelt at mass, she wept in such a passion of devotion, that all the people wept with her. 15. Is that a swan that rides upon the waters? 16. She only threw off the touch of womanly fear when she heard the signal for retreat. 17. The mummies which are found in Egypt are even to the present time well preserved.

Exercise 31.—Transform these simple sentences to either *compound* or *complex*, or if possible to both. Explain fully every transformation, and decide whether it improves the sentence. *Example:*

A loud roar of laughter from the other three workmen made Seth look around confusedly.

Contracted compound.—*A loud roar of laughter burst from the other workmen, and made Seth look around confusedly.*

Complex.—*A loud roar of laughter, which burst from the other three workmen, made Seth look around confusedly.*

NOTE.—Introduce what words are *necessary*, but do not change the sense.

1. On his head he wore a broad blue bonnet with a tuft of scarlet in the centre. 2. Behind this wood, and separated from it by a high wall of stone, lay a succession of heights covered with grass. 3. On this cloth there is a massive silver waiter with a decanter on it. 4. It was a low house with smooth gray thatch and buff walls, looking pleasant and mellow in the evening light. 5. Stretching myself out upon the moss in the shade, I waited. 6. The small brown hand is laden with pearls and diamonds. 7. Night, coming down from the western peaks, breathed odor, and coolness, and healing balsams. 8. The river, roaring far below, could be reached by a single plunge. 9. The fame of Washington stands apart from every other in history, shining with a truer lustre and a more benignant glory. 10. Wealth gotten by ill-means is an eternal reproach. 11. Every goblin of ignorance did not vanish at the first glimmerings of the morning of science. 12. You cannot do wrong without suffering wrong. 13. Many times Mrs. Transom went to the door-steps, watching and listening in vain.

Exercise 32.—Transform to either *simple* or *compound* sentences, or if possible, to both. Notice the change in prominence given to different parts of the sentence. *Example:*

The clouds rolled away to the east, where they lay piled in feathery masses tinted with the last rays of the sun.

Simple.—*The clouds, rolling away to the east, lay piled in feathery masses tinted with the last rays of the sun.*

Contracted compound.—*The clouds rolled away to the east, and lay piled in feathery masses tinted with the last rays of the sun.*

REMARK.—The *prominent* thought should be put in the *independent* clause; the *subordinate* thought, in the *dependent* clause.

1. Even a stray rabbit sat nibbling a leaf in the middle of a grassy space, with an air that seemed quite impudent in so timid a

creature. 2. On the west side where the carriage entrance was, the gates under the stone archway were thrown open. 3. Yet how to compass the death of the king, surrounded as he was by guards, was no easy matter. 4. Bruce studied how he might supply by address and stratagem what he lacked in numbers and strength. 5. The river, hitherto still and glassy, reflecting pictures of sky and land, now showed a dark ripple at a distance, as the breeze came creeping up to it. 6. This was a necessary precaution in order that equality might be preserved between the two bodies. 7. The whole nation heard with astonishment that the Emperor had abdicated. 8. It became evident to all that succor was impossible. 9. Martin Luther, who was the son of a miner, was born in Erfurt in the year 1483. 10. The Indian monarch, who was stunned and bewildered, saw his faithful subjects falling around him. 11. A city that is set on a hill cannot be hid. 12. He then dispatched James Douglass and Sir Robert Keith in order that they might survey as nearly as they could the English force which was now advancing from Falkirk. 13. When the king saw the English horsemen draw near, he advanced a little before his own force to look at them more nearly. 14. The very circumstance that the usurper was his mother's husband, filled Hamlet with remorse and blunted the edge of his purpose.

Exercise 33.—Transform to either *simple* or *complex*, or if possible to both. Notice the changes in the prominence given to different parts of the sentence. *Example:*

<i>Elizabeth's patience was at last worn out, and she poured her armies across the border.</i>	<p><i>Simple.</i>—<i>Elizabeth's patience being at last worn out, she poured her armies across the border.</i></p> <p><i>Complex.</i>—<i>As Elizabeth's patience was at last worn out, she poured her armies across the border.</i></p>
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1. The path was lonely for the first hour after starting, but by and by it began to grow more animated. 2. There may be mountain paths leading inward from the valley, but none are visible.

3. He turned his body to lay his little stick upon his bundle, and I heard the clank of the chains upon his legs. 4. The clock struck eleven, and the duke with his body-guard rode out of the castle. 5. They proceeded, and the indications of approaching land seemed to be more certain. 6. Philip pressed the matter, and then Lord Burleigh took upon himself to answer in a high tone for his ministers. 7. The country became softer and lovelier; the road gradually fell toward Herisan, the richest and stateliest town of the canton.

Exercise 34.—Transform into *simple* sentences by removing all the predicate verbs but one. Notice the changes in the prominence given to different parts of the sentence. *Example:*

<i>The tiny birds alighted on the walks, and hopped about in perfect tranquillity.</i>		<i>The tiny birds, alighting on the walks, hopped about in perfect tranquillity.</i>
----------------------------------------------------------------------------------------	--	--------------------------------------------------------------------------------------

1. He started to his feet, and gazed bewildered at the child. 2. The wind changed to the south, and wafted soft country odors to the shore. 3. A large black veil is carefully adjusted over the crown of her cap, and falls in sharp contrast on the white folds about her neck. 4. Juan walked in advance, listened for the tinkling bells of the coming animals, and selected places for crossing. 5. They shot out from the shore on every vessel, seized the cargoes, and threw the crews into the sea. 6. Some of the more daring of the privateers swept down upon the Spanish coast, plundered the churches and convents and returned home with the sacred vessels.

Exercise 35.—Express, if possible, by a single word the idea contained in each italicized expression. *Example:*

<i>A grand flourish of trumpets announced the prince and the persons whose duty it was to attend upon him.</i>		<i>A grand flourish of trumpets announced the prince and his retinue.</i>
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REMARK.—This is an exercise not only in transformation, but in *brevity*. One of the principal means of stat-

ing thought briefly is the selection of comprehensive words. A good writer puts into *one* word what a poor writer puts into *many*. Decide whether in any case the expanded form is as good as the single word.

1. The girl stood a few moments in anxiety *that cannot be described*. 2. They attacked the fort with a force *that could not be resisted*. 3. Morning arose in splendor *that was undimmed by clouds*. 4. *Those who were looking on* broke forth into a shout *in which every voice joined, and which was not produced by the action of the will*. 5. The leaders of the troops *that had been hired* were nearly all slain. 6. He also felt the prejudices against the Jews *which were felt by all the people*. 7. He desired to give no farther trouble to those *who had rendered him in his need so many kind services*. 8. Meanwhile the lord of the castle, *which was surrounded by attacking enemies, and which was in danger*, lay upon a bed of agony. 9. This was a strange interruption to his *talk to himself*. 10. Thou and I are but the blind instrument of some fatality *which it is impossible to withstand*. 11. He was steady in pursuing his aims, *and could not be turned aside from them*. (Put as adjective in first clause.) 12. The features were so marked as to be fixed on the mind, *so firmly that the impression could never be removed*. (Adverb limiting *fixed*.) 13. He wrote for a nation so desirous of novelty and excitement *that it was impossible to satisfy their desires*. (Adverb in place of *so*.) 14. As was the historian, so were the auditors, *given to asking questions, apt to believe on slight evidence*. 15. His style is weighty, condensed, and not unfrequently *difficult to be understood*. 16. They wondered at the degeneracy of the *people who were living in their time*. 17. He learns to distinguish what is local from what is universal, what *lasts but a short time*, from what *will last forever*. 18. The whole plain was crowded with horsemen hastening to the *place where the knights were to display in mock-fight their skill in horsemanship and with the lance*.

EXERCISES IN COMPOSITION.

REPRODUCTION IV.

THE PAINTER OF SEVILLE.

'Twas morning in Seville; and brightly beamed
The early sunlight in one chamber there;
Showing where'er its glowing radiance gleamed,
Rich, varied beauty. 'Twas the study where
Murillo, the famed painter, came to share
With young aspirants his long-cherished art,
To prove how vain must be the teacher's care,
Who strives his unbought knowledge to impart,
The language of the soul, the feeling of the heart.

The pupils came, and glancing round,
Mendez upon his canvas found,
Not his own work of yesterday,
But, glowing in the morning ray,
A sketch, so rich, so pure, so bright,
It almost seemed that there were given
To glow before his dazzled sight,
Tints and expressions warm from Heaven.
'Twas but a sketch — the Virgin's head —
Yet was unearthly beauty shed
Upon the mildly beaming face;
The lip, the eye, the flowing hair,
Had separate, yet blended grace —
A poet's brightest dream was there!

Murillo entered, and amazed,
On the mysterious painting gazed;
"Whose work is this? — speak, tell me! — he
Who to his aid such power can call,"
Exclaimed the teacher eagerly,
"Will yet be master of us all.

Would I had done it!—Ferdinand!
 Isturitz ! Mendez !—say, whose hand
 Among ye all ?”—With half-breathed sigh,
 Each pupil answered,—“ ’Twas not I !”

“How came it, then?” impatiently
 Murillo cried; “but we shall see,
 Ere long into this mystery
 Sebastian!”

At the summons came
 A bright-eyed slave,
 Who trembled at the stern rebuke
 His master gave.
 For, ordered in that room to sleep,
 And faithful guard o’er all to keep,
 Murillo had him now declare
 What rash intruder had been there,
 And threatened — if he did not tell
 The truth at once — the dungeon-cell.
 “Thou answerest not,” Murillo said;
 (The boy had stood in speechless fear);
 “Speak on!” — at last he raised his head
 And murmured, “No one has been here.”
 “’Tis false!” Sebastian bent his knee,
 And clasped his hands imploringly,
 And said, “I swear it, none but me!”

“List!” said his master. “I would know
 Who enters here — there have been found
 Before, rough sketches strewn around,
 By whose bold hand, ’tis yours to show;
 See that to-night strict watch you keep,
 Nor dare to close your eyes in sleep.
 If on to-morrow morn you fail
 To answer what I ask,
 The lash shall force you — do you hear?
 Hence! to your daily task.”

* * * * *

'Twas midnight in Seville; and faintly shone,
From one small lamp, a dim uncertain ray
Within Murillo's study; all were gone
Who there in pleasant tasks or converse gay,
Passed cheerfully the morning hours away.
'Twas shadowy gloom, and breathless silence, save
That to sad thoughts and torturing fear a prey,
One bright-eyed boy was there — Murillo's little slave.

Almost a child — that boy had seen
Not thrice five summers yet,
But genius marked the lofty brow,
O'er which his locks of jet
Profusely curled; his cheek's dark hue
Proclaimed the warm blood flowing through
Each throbbing vein, a mingled tide,
To Africa and Spain allied.

"Alas ! what fate is mine !" he said.
"The lash, if I refuse to tell
Who sketched those figures,— if I do,
Perhaps e'en more — the dungeon-cell !"
He breathed a prayer to heaven for aid ;
It came — for soon in slumber laid
He slept, until the dawning day
Shed on his humble couch its ray.

"I'll sleep no more !" he cried ; "and now
Three hours of freedom I may gain,
Before my master comes ; for then
I shall be but a slave again.
Three blessed hours of freedom ! how
Shall I employ them ? — ah ! e'en now
The figure on that canvas traced
Must be — yes, it must be effaced."

He seized a brush — the morning light
Gave to the head a softencd glow ;

Gazing enraptured on the sight,
He cried, "Shall I efface it?—No!
That breathing lip! that beaming eye!
Efface them?—I would rather die!"

The terror of the humble slave
Gave place to the o'erpowering flow
Of the high feelings Nature gave—
Which only gifted spirits know.
He touched the brow—the lip—it seemed
His pencil had some magic power;
The eye with deeper feeling beamed—
Sebastian then forgot the hour,
Forgot the master, and the threat
Of punishment still hanging o'er him;
For with each touch, new beauties met
And mingled in the face before him.

At length 'twas finished; rapturously
He gazed—could aught more beauteous be!
Awhile absorbed, entranced he stood,
Then started—horror chilled his blood!
His master and the pupils all
Were there e'en at his side!
The terror-stricken slave was mute—
Mercy would be denied,
E'en could he ask it—so he deemed,
And the poor boy half lifeless seemed.

Speechless, bewildered—for a space
They gazed upon that perfect face,
Each with an artist's joy;
At length Murillo silence broke,
And with affected sternness spoke—
"Who is your master, boy?"
"You, Señor," said the trembling slave.
"Nay, who, I mean, instruction gave,
Before that Virgin's head you drew?"

Again he answered, "Only you."
"I gave you none!" Murillo cried.
"But I have heard," the boy replied,
 "What you to others said."
"And more than heard," in kinder tone,
The painter said; "'tis plainly shown
 That you have profited."

"What (to his pupils) is his meed?
 Reward or punishment?"
"Reward, reward!" they warmly cried.
 (Sebastian's ear was bent
To catch the sounds he scarce believed,
But with imploring look received.)
"What shall it be?" They spoke of gold
 And of a splendid dress;
But still unmoved Sebastian stood,
 Silent and motionless.
"Speak!" said Murillo, kindly; "choose
 Your own reward — what shall it be?
Name what you wish, I'll not refuse.
 Then speak at once and fearlessly."
"Oh! if I dared!" — Sebastian knelt,
 And feelings he could not control
(But feared to utter even then)
 With strong emotion shook his soul.

"Courage!" his master said, and each
 Essayed, in kind, half-whispered speech,
To soothe his overpowering dread.
He scarcely heard, till some one said,
"Sebastian — ask — you have your choice —
 Ask for your *freedom*!" — at the word,
The suppliant strove to raise his voice:
 At first but stifled sobs were heard,
And then his prayer — breathed fervently —
 "O! master, make my *father* free!"

“Him and thyself, my noble boy!”

Warmly the painter cried ;
Raising Sebastian from his feet,
He pressed him to his side.
“Thy talents rare, and filial love,
E’en more have fairly won ;
Still be thou mine by other bonds —
My pupil and my son.”

Murillo knew, e’en when the words
Of generous feeling passed his lips,
Sebastian’s talents soon must lead
To fame that would his own eclipse ;
And, constant to his purpose still,
He joyed to see his pupil gain,
Beneath his care, such matchless skill
As made his name the pride of Spain.

SUSAN WILSON.

DIRECTIONS FOR MAKING THE TOPICAL OUTLINE.

You are now required to make out your own *topical outline*. This should be done with every *Reproduction* before you attempt to write. Observe the following directions :

1. Make each topic as general as may be, but not so brief and general as to be indefinite.
2. Make the topics as few as possible ; minor points that would be suggested by the connection, should not be raised to the dignity of topics.
3. Make each topic completely cover its ground, but neither overlap nor repeat another.
4. A general topic may consist of sub-topics arranged under it.
5. The list of topics should present a clear, well arranged view of the whole subject.

REPRODUCTION V.**PROSE READINGS.**

TO THE TEACHER.—It will doubtless be desirable to give also prose selections for reproduction. These have been necessarily omitted. They can, however, be given at pleasure by reading the class something suitable for the purpose, as, for example, some of Hawthorne's short stories, especially the mythological ones. (See also Chapter VII.) The prose can take the place of some of the selections given, or can be added wherever more practice is deemed necessary.

REPRODUCTION VI.**THE RETIRED CAT.**

A poet's cat, sedate and grave,
As poet well could wish to have,
Was much addicted to inquire
For nooks to which she might retire,
And where, secure as mouse in chink,
She might repose, or sit and think,
Sometimes ascending, debonair,
An apple-tree, or lofty pear,
Lodged with convenience in the fork,
She watched the gardener at his work;
Sometimes her ease and solace sought
In an old empty watering-pot;
There, wanting nothing save a fan
To seem some nymph in her sedan,
Apparelled in exactest sort,
And ready to be borne to court.
But love of change it seems has place
Not only in our wiser race;
Cats also feel, as well as we,
That passion's force, and so did she.
Her climbing, she began to find,
Exposed her too much to the wind,
And the old utensil of tin

Was cold and comfortless within :
She therefore wished, instead of those,
Some place of more serene repose,
Where neither cold might come, nor air
Too rudely wanton with her hair,
And sought it in the likeliest mode,
Within her master's snug abode.

A drawer, it chanced, at bottom lined
With linen of the softest kind,
With such as merchants introduce
From India, for the ladies' use —
A drawer impending o'er the rest,
Half open, in the topmost chest,
Of depth enough, and none to spare,
Invited her to slumber there.
Puss, with delight beyond expression,
Surveyed the scene and took possession.
Recumbent at her ease, ere long,
And lulled by her own hum-drum song,
She left the cares of life behind,

And slept as she would sleep her last ;
When in came, housewifely inclined,
The chamber-maid, and shut it fast ;
By no malignity impelled,
But all unconscious whom it held.

Awakened by the shock, cried Puss,
" Was ever cat attended thus !
The open drawer was left, I see,
Merely to prove a nest for me ;
For soon as I was well composed,
Then came the maid, and it was closed.
How smooth these kerchiefs, and how sweet !
Oh, what a delicate retreat !
I will resign myself to rest,
'Till Sol, declining in the west,

Shall call to supper, when, no doubt,
Susan will come and let me out."

The evening came, the sun descended,
And Puss remained still unattended.
The night rolled tardily away
(With her, indeed, 'twas never day),
The sprightly morn her course renewed,
The evening gray again ensued;
And Puss came into mind no more
Than if entombed the day before.
With hunger pinched, and pinched for room,
She now presaged approaching doom,
Nor slept a single wink, or purred,
Conscious of jeopardy incurred.

That night, by chance, the poet watching,
Heard an inexplicable scratching;
His noble heart went pit-a-pat,
And to himself he said, "What's that?"
He drew the curtain at his side,
And forth he peeped, but nothing spied;
Yet, by his ear directed, guessed
Something imprisoned in the chest,
And, doubtful what, with prudent care
Resolved it should continue there.
At length a voice which well he knew,
A long and melancholy mew
Saluting his poetic ears,
Consoled him and dispelled his fears.
He left his bed, he trod the floor,
And 'gan in haste the drawers explore,
The lowest first, and without stop
The rest in order, to the top;
For 'tis a truth well known to most
That whatsoever thing is lost
We seek it, ere it come to light,
In every cranny but the right.

—Forth skipped the cat, not now replete,
 As erst, with airy self-conceit,
 Not in her own fond apprehension
 A theme for all the world's attention;
 But modest, sober, cured of all
 Her notions hyperbolic,
 And wishing for a place of rest
 Anything rather than a chest.
 Then stepped the poet into bed,
 With this reflection in his head:

MORAL.

Beware of too sublime a sense
 Of your own worth and consequence!
 The man who dreams himself so great,
 And his importance of such weight,
 That all around, in all that's done,
 Must move and act for him alone,
 Will learn in school of tribulation,
 The folly of his expectation.

WILLIAM COWPER.

DEVELOPMENT II.

THE DOG AND THE SHADOW.

TOPICAL OUTLINE.

INTRODUCTION.—(———)

- | | | |
|--------------|---|--------------------------------------------------------------|
| DISCUSSION.— | { | 1. A dog crosses a stream with a piece of meat in his mouth. |
| | | 2. Thinks his reflection in the stream is another dog. |
| | | 3. Tries to snatch the meat from the mouth in the stream. |
| | | 4. Loses his own meat. |

CONCLUSION.—Moral: the punishment of greediness.

Tell what dog it was ; how he got his meat ; how he came to be crossing the bridge ; how it happened that he did not know his own shadow ; what dog he thought he recognized in the brook ; whether in attempting to seize the meat he was acting in accordance with his natural disposition, or whether there were some extenuating circumstances ; how he bore his punishment ; whether he learned any lesson, etc.

DEVELOPMENT III.

A CHRISTMAS PIE.*

One night, while people were asleep,
And not a pussy-cat was nigh,
Some rats ran through the pantry door
And carried off the Christmas pie.
And he who stood to carve the feast
Had all and more than he could do,
To cut the pie in seven parts
And please each hungry partner, too.

PALMER COX.

Talk about the rats as if they were persons. How did they find out about the pie? Were they all in favor of the hazardous undertaking of carrying it off? Were there any unusual difficulties in their way? any unusual inducements? Who was the boldest among them? Where was pussy? Did she interfere finally with their pleasure?

DEVELOPMENT IV.

INO AND UNO.

Ino and Uno are two little boys
Who are always ready to fight,
Because each will boast
That he knows the most,
And the other one cannot be right.

*From "Large Print for Little Readers." Boston: D. Lothrop & Co.

Ino and Uno went into the woods,
Quite certain of knowing the way:
 "I am right !" " You are wrong !"
 They said, going along.
And they didn't get out till next day !

Ino and Uno rose up with the lark,
To angle awhile in the brook,
 But by contrary signs
 They entangled their lines,
And brought nothing home to the cook !

Ino and Uno went out on the lake,
And oh ! they got dreadfully wet !
 While discussion prevailed
 They carelessly sailed,
And the boat they were in was upset.

Though each is entitled opinions to have,
They need not be foolishly strong;
 And to quarrel and fight
 Over what we think right,
Is, *You know*, and *I know*, quite wrong.

JOSEPHINE POLLARD, in "St. Nicholas."

CHAPTER III.

PRINCIPLES OF EXPRESSION.

The pupil will now proceed to the consideration of some of the simpler principles of rhetoric. The full discussion of these principles must of course be left to the rhetorics, but enough can be learned even at this stage to enable him to avoid the grosser blunders into which he would otherwise be likely to fall. The principles treated refer chiefly to the two qualities of style,—*clearness* and *strength*.

PRINCIPLE I.—Personal Pronouns.

EXAMPLE 1.—The farmer went to his neighbor and told *him* that *his* cattle were in *his* fields.

This sentence evidently lacks clearness. It is not clear whether the *neighbor's* cattle were in the *farmer's* fields, or the *farmer's* cattle in the *neighbor's* fields. To correct it we must in some way make perfectly evident what is meant. We might substitute the *noun* in each case, and say: *The farmer told his neighbor that the neighbor's cattle were in the farmer's fields.* But this repetition is unnecessarily long and awkward. If, however, we change to direct narration (see Principle XVII.) we can express every possible meaning with perfect clearness; as, *The farmer went to his neighbor and said, "Your cattle are in my fields."*

EXAMPLE 2.—The barons were summoned by *their* kings when *they* were compelled by *their* wants or *their* fears to have recourse to *their* aid.

Is it the wants and fears of the *barons*, or of the *kings*? The meaning is obscure. Here again we might repeat the noun, but a better way is to change the number, and write *king* instead of *kings*; thus, *The barons were summoned by their king when he was compelled by his wants or his fears to have recourse to their aid.*

PRINCIPLE.—*Indicate clearly the antecedent of personal pronouns.* Clearness may be obtained sometimes by substituting direct for indirect narration, sometimes by repeating the antecedent, sometimes by changing the number of one of the antecedents, sometimes by changing the order. Occasionally sentences in themselves not clear may be tolerated if the context gives the meaning easily and unmistakably.

Exercise 36.—Of the following examples, correct all that are faulty.

1. His friend told him that he was sick, and that he ought to send for a doctor. 2. In giving descriptions of battles, he never referred to his own exploits, though he was often in the thickest parts of them. 3. A boy asked his father how old he was. 4. He told him that he was going to visit him at his house in the country. 5. Elsie's mother died when she was quite young. 6. The lad cannot leave his father, for if the lad should leave his father, his father would die. 7. I remember that puppy story. I took it up in my arms, but it slipped through and broke one of its legs. 8. The maid told her mistress that her sister was coming into the city, and that she wished her to meet her at the station. 9. He told him to go to his father and ask him to lend him five dollars. 10. He was surprised, he said, that he had not procured the release of his friend. 11. The boy came to the schoolmaster at all his leisure hours, and

learned so rapidly that he recommended him to a nobleman who resided in the neighborhood. He was as noble in mind as he was in birth, and he patronized him and sent him to school.

12. In the following story which Burton tells of Billy Williams, the comic actor, put Billy's remarks together and correct them:

"So down I goes to the stable with Tom Flynn, and told the man to put the saddle on him."

"On Tom Flynn?"

"No, on the horse; and then I shook hands with him and rode off."

"Shook hands with the horse, Billy?"

"No, with Tom Flynn; and then I rode off up the Bowery, and who should I meet in front of the Bowery Theater but Tom Hamblin; so I got off and told the boy to hold him by the head."

"What! hold Hamblin by the head?"

"No, the horse; and then we went and had a drink together."

"What! you and the horse?"

"No, me and Hamblin; and after that I mounted him again, and went out of town."

"What! mounted Hamblin again?"

"No, the horse; and when I got to Burnham, who should be there but Tom Flynn,—he'd taken another horse and rode out ahead of me; so I told the hostler to tie him up."

"Tie Tom Flynn up?"

"No, the horse; and we had a drink together."

"What! you and the horse?"

"No, me and Tom Flynn!"

Finding his auditors by this time in a *horse* laugh, Billy wound up with—

"Now, look here,—every time I say horse, you say Hamblin, and every time I say Hamblin, you say horse. I'll be hanged if I tell you any more about it."

PRINCIPLE II.—Relative Pronouns.

EXAMPLE.—He was arrested in bed, and attempted to commit suicide by firing a *pistol* at his head, *which* he had concealed among the bed-clothes.

To what does the relative *which* refer? From its position it ought to refer to *head*, but from the sense we know it refers to *pistol*. A slight change in the order will prevent the suggestion of another than the true meaning; thus, *by firing at his head a pistol which he had concealed among the bed-clothes*.

PRINCIPLE.—*Indicate clearly the antecedent of relative pronouns.* The “sin of whichcraft” may commonly be avoided by placing the relative close to its antecedent. Avoid not only such positions as would make the meaning doubtful, but also such as would suggest an impossible or absurd meaning. Do not, except as a last resort, rely upon the punctuation to make clear a doubtful passage.

Exercise 37.—Of the following examples, correct all that are faulty. Give reasons in full.

1. A little girl went to a neighbor's house that had light-blue eyes and golden curls. 2. A chair was sent to the joiner's that had a broken back. 3. Lost:—a white rabbit by a lady that has pink eyes and long ears. 4. During the procession a child was run over, wearing a short red dress, which never spoke afterward. 5. We have received a basket of grapes from our old friend Jones, for which he will accept our compliments, some of which are nearly two inches in diameter. 6. Besides, this he had on a cloak extending half-way down his thigh which was colored crimson. 7. The Romans engaged in the Macedonian war in consequence of an attack on Athens by Philip which was an ally of Rome. 8. Her husband was a gallant colonel in full-bottomed wig and gold-laced hat, that was

killed abroad. 9. On each side are pavements for pedestrians that are from six to eight feet wide. 10. They forsook the officers commanding them who were killed. 11. A proclamation has been issued from Mecca, warning all true believers to prepare for the coming day, which has been widely circulated and has created a great deal of excitement. 12. To this group belongs the Iguanodon, of the Wealden beds, first made known by Dr. Mantell, whose body was twenty-eight to thirty feet long. 13. The fruit was in glass cans which we ate. 14. Two men opened a show-case, and removed \$12,000 worth of diamonds and jewelry, just after the doors were opened, with which they walked away.

PRINCIPLE III.—Number of Relatives in a Sentence.

EXAMPLE.—In a pleasant district *which* lies in the southern part of York was an extensive forest, *which* in ancient days extended over a greater part of the country *which* lies between Sheffield and Doncaster.

It is often impossible to tell, where several pronouns are used in the same sentence, whether they all refer to the same or to different antecedents. Here the pronoun *which* has three different antecedents. This is very confusing. It is moreover very easy to go on in this way adding clause to clause until as in the famous, *This is the cow with the crumpled horn that tossed the dog that worried the cat that killed the rat*, etc., there is no proper connection between the beginning and the end. The example can be corrected by simply omitting the first and last *which*, together with the verb, thus: *In a pleasant district in the southern part of York was an extensive forest, which in ancient days extended over a greater part of the country between Sheffield and Doncaster.*

PRINCIPLE.—*Limit as far as possible the number of relatives in a sentence unless they all refer to the same*

antecedent. If you must use more than one, use if possible different words; as *which that*; not *which which*. Remember to use *that* in restrictive clauses. Sometimes the excessive use of pronouns can be avoided by repeating the antecedent, sometimes by changing a clause to a phrase, and sometimes only by completely recasting the sentence.

Exercise 38.—Correct all the faulty examples. Explain fully.

1. The mountain stream fell into the basin, which was black from the shadows of the mountains which surrounded it.

2. He had no weapon excepting a poniard which was suspended from a belt, which served to counterbalance the weight of the rusty keys which hung at his side.

3. Above all he had that unbending resolution with which Israelites have been frequently known to submit to the uttermost evils which power and violence can inflict upon them, rather than to gratify their oppressors by granting the demands which they make.

4. This had been settled in a council, in which, after a long and warm debate concerning the several advantages which each insisted upon having for his peculiar share in this audacious enterprise, they had at length determined upon the fate which should be awarded the unhappy prisoners.

5. His reign was like the course of a brilliant and rapid meteor, which shoots along the face of heaven, which sheds around an unnecessary and portentous light, which is instantly swallowed up by universal darkness.

6. The soft and gentle river Don sweeps through an amphitheatre in which cultivation is richly blended with woodland; and on a mount, which ascends from the river, which is well defended by its walls and ditches, rises this ancient edifice, which, as its Saxon name implies, was, previous to the conquest, a residence of the kings of England.

7. Mrs. Glegg inherited such a bone, which she had inherited from her grandmother with a brocaded gown that would stand up empty, like a silver-headed walking-stick.

PRINCIPLE IV.—“And Which.”

EXAMPLE.—I have a book *printed* at Antwerp, *and which* was once possessed by Adam Smith.

And should join *like* elements, but here it joins a participle and a relative clause. To correct it we must convert these into like elements; thus, *I have a book printed at Antwerp, and once possessed by Adam Smith*; or, *I have a book that was printed at Antwerp, and that was once possessed by Adam Smith*.

PRINCIPLE.—A co-ordinate conjunction, as “*and*,” “*but*,” must not stand before a relative, unless the conjunction joins the relative clause to another relative clause. Sometimes the elements must be transformed, sometimes the *and* can be omitted.

Exercise 39.—Correct all the faulty examples. Explain fully.

1. Miss Hardcastle is about to meet her future husband, Mr. Marlow, son of Sir Charles Marlow, and whom she has never seen.
2. He now visits Mrs. Cavendish who is quite delighted with him, and who reads him a letter from that “beggary captain” and which she has just intercepted.
3. It is said that there was under the tree a dragon with a hundred heads, and fifty of which were always on the watch while the other fifty slept.
4. I saw her again laid up with a fever she had caught in her vacation and which proved fatal.
5. In his girdle stuck a large weapon bearing the name of a Sheffield whittle, and which was manufactured in the vicinity.
6. Mrs. Harriet Bowers, widow of Jonathan Bowers, and who has held the position of postmistress at Morrisville some nine years, died on Sun-

day. 7. After residing at the north for some years, he was called to London by a friend and whom he had formed the acquaintance of at Cambridge.

PRINCIPLE V.—Participles.

EXAMPLE.—*Rising* from these elevated table-lands, the traveller will see lofty *ranges* of granite mountains.

We instantly query whether it is the *traveller* that rises, or the *ranges*. Which word is limited by the participle? Supposing it to be *ranges*, we may correct thus: *The traveller will see lofty ranges of granite mountains rising from these elevated table-lands*; or, *Rising from these elevated table-lands are lofty ranges of granite mountains*.

PRINCIPLE.—*Indicate clearly the use of participles.* Like relative pronouns they should stand as near as possible to the noun to which they refer. Do not rely upon the punctuation to make an obscure passage clear.

Exercise 40.—Correct all faulty examples. Explain fully.

1. Rosamond threw herself on her face the moment she saw the dog trembling from head to foot. 2. A boy named Bertram, while driving a horse, was kicked in the mouth by the animal, knocking out his front teeth. 3. I saw four white cows sitting on the steps. 4. There are numberless canals bordered with willows covered with sails. 5. Scrooge followed to the window, desperate in his curiosity. 6. These islands are the residence of wild fowl composed of rock with a slight covering of herbage. 7. A pocket-book was found by a boy made of leather. 8. She walked with a lamp across the room still burning. 9. A yoke of oxen was bought at auction by a farmer of Reading weighing at least 2,500 pounds. 10. Turning my eyes toward him, he began to play upon the instrument in his hand. 11. Hoping to hear from you soon, helieve ine truly yours.

12. The hotel was full of guests, badly built, very combustible, and unprovided with means of escape. 13. On raising the window, the mouse ran out through the wires of the cage. 14. The father and brother of a handsome and highly accomplished girl in Boston had long treated her cruelly, she said, and having fallen in love with a young man, expected soon to marry him. 15. The train consisted of four coaches, one mail and one express car, with seventy-five passengers aboard, carrying the mail and \$8,000 of silver in the express safe.

PRINCIPLE VI.—Phrases and Adverb Clauses.

EXAMPLE.—He was *driving* away from the church where he had been married *in a coach and six*.

Was he *married* in a coach and six? It seems to say so. But as that is absurd, it must mean that he was *driving away* in a coach and six. To say this clearly we have merely to change the position of the phrase, thus:

He was driving away in a coach and six from the church where he had been married.

PRINCIPLE.—Place phrases and adverb clauses in such a position as clearly to give the meaning.

Exercise 41.—Correct the faulty examples. Explain fully.

1. This stone is erected to the memory of Thomas Faulkner, who was accidentally shot, by his brother as a token of his affection. 2. He went to town driving a flock of sheep on horseback. 3. The bill of fare was not so good as it should have been after the friends of the institution decreased. 4. Miss Kellogg received \$1,000 for singing two ballads, and a superb bracelet of diamonds and rubies. 5. She listened to the prophecy he told her with great care. 6. Our house was built by a queer old gentleman with seven gables. 7. A young woman died yesterday not far from where I

was preaching in a beastly state of intoxication. 8. The ghost told Hamlet that he had been murdered while sleeping in the garden by his brother. 9. A letter was written by Mary Queen of Scots to be delivered to Elizabeth after she was executed at her own request. 10. There will therefore be two trials in this town at that time, for crimes which are punishable with death, if a full court should attend. 11. Andrew Smyth has been sent to the Reform School on account of disorderly conduct for a term of three years. 12. For sale:—A first-class piano, the property of a young gentleman about to travel, with a rosewood case and carved legs. 13. A little mouse that had lived for years in the residence of a rich merchant who lived in Africa, without being caught by the cat, began to have a very good opinion of herself. 14. The plump landlord stood leaning against the doorway with both hands in his pockets down stairs. 15. He was stabbed with his own dagger which he had drawn in a quarrel at the early age of thirty. 16. She was buried from St. Thomas' Church of which she was a life-long member Wednesday forenoon. 17. I saw an old woman knitting with a Roman nose. 18. Eight shots were fired by those that were placed to watch the house without effect. 19. In Swiggs County, Georgia, the other day a deer was killed running with a railroad shovel in the hands of one of the workmen.

PRINCIPLE VII.—Unnecessary Repetition.

EXAMPLE.—God is eternal, *and his existence is without beginning and without end.*

The italicized expression has the same meaning as *eternal*. It is therefore superfluous, and should be omitted. If, however, it is not intended as an additional thought, but as an explanation of *eternal*, or an emphatic way of re-stating the same thought, then the *and* should be omitted.

PRINCIPLE.—*Avoid all unnecessary and unpleasant repetition either of sound or sense.*

Exercise 42.—Correct all faulty examples.

1. He had the entire monopoly of the whole trade in salt. 2. Charles has his pockets full of a great many apples. 3. This play abounds in a great many laughable scenes. 4. The names of our forefathers who came before us should be held in reverence. 5. The man of the foretold prophecy had at last appeared. 6. It is a great pity that writings should be written in this manner. 7. The man had an immense great big chart. 8. He is a royal messenger sent by the king. 9. He is the universal favorite of all that know him. 10. O cold, cold, rigid, dreadful Death, set up thine altar here, and dress it with such terrors as thou hast at thy command. 11. Many hard and trying difficulties are in his path. 12. She was necessarily obliged to communicate it to her parents. 13. I spent some time in thinking of this scene, and the other things I had seen. 14. The shores are inhabited by warlike and hostile enemies. 15. Come to-morrow at eight o'clock P.M. in the afternoon. 16. She was a wealthy widow lady. 17. It was well lighted up with brilliant lights. 18. At the police station he was recognized as an old offender, and was afterward sentenced to a term in State Prison a few weeks later.

PRINCIPLE VIII.—Fine Effect of Repetition.

PRINCIPLE.—*Do not hesitate to repeat, if by repetition the thought can be expressed more clearly or more vigorously.*

The following examples illustrate the fine effect of repetition.

1. The *lad* cannot leave *his father*, for if the *lad* should leave *his father*, *his father* would die.

2. But it was a provision *honorably* made and *honorably* bestowed.

3. *By foreign hands* thy dying eyes were closed,
By foreign hands thy decent limbs composed,

*By foreign hands thy humble grave adorned,
By strangers honored, and by strangers mourned.*

4. He sung Darius great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high estate
And weltering in his blood.

5. But not to me returns
Day, *or* the sweet approach of ev'n *or* morn,
Or sight of vernal bloom, *or* summer's rose,
Or flocks *or* herds, *or* human face divine.

PRINCIPLE IX.—Omission.

PRINCIPLE.—Ambiguity is often caused by the omission of the *relative*, of the *preposition*, of the *verb* after *than* or *as*, of the conjunction *that*, etc.

1. He likes me better *than you*. Say, *better than you do*, or *better than he likes you*.

2. Don't forget *the youth was the greater fool of the two, and the master served such a booby rightly in turning him out of doors*. Say, Don't forget *that* the youth was the greater fool of the two, and *that* the master, etc.

3. Such a church always *has and will exist*. Say, Such a church always *has existed* and always *will exist*.

4. Florio was taught to rejoice at the sight of Eudoxus, *who visited* his friend very frequently, and *was dictated* by his natural affection to make himself known to him. Say, and *who* was dictated, etc. Otherwise it might mean that *Florio* was dictated.

PRINCIPLE X.—“And.”

EXAMPLE.—The astronomer was at his telescope, *and* the great ships were laboring over the waves, *and* the toiling eagerness of commerce *and* the fierce spirit of revolution were only ebbing in brief rest, *and* sleepless statesmen were dreading the possible crises of the morrow.

One of the most common faults in young writers is the unnecessary use of *and*. The *ands* can often be omitted, or the sentence can be so transformed that they are not needed. In the example, all difficulty can be avoided by omitting the first two conjunctions; thus, *The astronomer was at his telescope; the great ships were laboring over the waves; the toiling eagerness of commerce and the fierce spirit of revolution were only ebbing in brief rest; and sleepless statesmen were dreading the possible crises of the morrow.*

PRINCIPLE.—*Avoid an unpleasant repetition of “and.”*

Exercise 43.—Remove all unnecessary *ands*.

1. These objects struck the natives with terror, and they began to respect their new guests as a superior order of beings, and concluded that they were the children of the sun and had descended to visit the earth.

2. From all these symptoms, Columbus was confident of being near land, and on the evening of the 11th of October, he ordered the sails to be furled, and the ship to bring to, and strict watch to be kept, lest they should be driven on shore in the night.

3. Then did Æneas pass on his way, and the goddess led him, and the flames gave place to him, and the javelins harmed him not.

4. The daylight had dawned upon the glades of the oak forests, and the green boughs glittered with all their pearls of dew, and the hind led her fawn from the covert of high fern to the more open walks of the green wood, and no huntsman was there to watch or intercept the stately hart as he paced at the head of the antlered herd.

PRINCIPLE XI.—Climax.

EXAMPLE.—We may die, die *colonists*, die *slaves*, die, it may be, *ignominiously* and *on the scaffold*.

Notice that the parts are arranged in order of strength, the strength increasing from the beginning to the end. To die slaves is worse than to die colonists, to die on the scaffold is the worst of all. Reverse, or in any way change this order, and the strength of the sentence is gone.

PRINCIPLE.—*Arrange the parts of a sentence in the order of strength, beginning with the least forcible.* Such an arrangement is called a *climax*, that is, a *ladder*.

Exercise 44.—Re-arrange in order of climax.

1. Learn to do well ! Cease to do evil ! Steal no more ! 2. He then drew a picture of the sufferings of the Saviour ; his death ; his crucifixion ; his trial before Pilate ; and his ascent up Calvary. 3. It is great to labor, to suffer, to live, for great public ends. 4. To what did he sacrifice country, rank, power, and freedom itself ? 5. The ponderous machinery of the French Empire was flying asunder, rending, crushing, stunning thousands on every side. 6. We can look to the throne of God ; change and decay have never reached that ; the waves of eternity have been rushing past it, but it has remained unshaken ; the revolution of ages has never moved it. 7. I have no wish to trample upon the memory of Napoleon the First, whom I regard as by no means the worst of men, the most arbitrary of despots, or the most ambitious of conquerors. 8. If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle ! If we must fight, let us fight for ourselves ! If we must slaughter, let us slaughter our enemies. 9. What a piece of work is man ! in action how like an angel ! in form and moving how express and admirable ! in apprehension how like a God ! how noble in reason ! how infinite in faculties ! 10. Wherein I spake of most disastrous chances ; of hair-breadth 'scapes in the imminent, deadly breach ; of being taken by the insolent foe, and sold to slavery ; of moving accidents by flood and field.

PRINCIPLE XII.—Position of Phrases.

PRINCIPLE.—1. *Phrases should not be crowded unpleasantly together.* 2. *Phrases may often be placed with good effect at the beginning of the sentence, especially if it is desired to throw the subject for emphasis toward the end.*

Exercise 45.—Put the phrases into the best possible position.

1. His lordship in some degree recovered, medical assistance having been obtained, and was conveyed to his favorite villa of Hayes in Kent, where, May 11, 1778, in the seventieth year of his age he expired. 2. The Forfarshire steamer, under the command of Captain John Humble, of about three hundred and twenty tons burden, sailed from Hull on a voyage to Dundee, September 5, 1838, on Wednesday morning. 3. A brazen statue of Justice stood in the public square, once in an ancient city, whose name I no longer remember, raised aloft on a column, upholding the scales in its left hand, and in its right a sword. 4. The lovely stars blossomed in the infinite meadows of heaven, silently, one by one. 5. She entered the door of the almshouse, wending her quiet way through the streets deserted and silent on a Sabbath morn. 6. Into the lock of the wicket which opened into the castle garden, at the dead hour of midnight, the page put the key, when all was silent in the garden.

PRINCIPLE XIII.—Emphasis.

EXAMPLE.—If thou didst ever thy dear father love, *revenge* his foul and most unnatural *murder*.

The principal thing that the Ghost wishes to tell Hamlet is that he (Hamlet's father) was *murdered*, and that Hamlet must *revenge* the murder. But by the same principle as in Climax, the less important part must be put

first. Reverse the order, place the dependent clause at the end, and see how much is lost in strength.

PRINCIPLE.—*Place the emphatic part of the statement, whether of phrase or clause, at the end.* As the *dependent* clause is not often the emphatic one, it should not generally come at the end.

Exercise 46.—Correct all the faulty examples. Explain fully.

1. Then, O Cromwell, thou falls't a blessed martyr, if thou falls't. 2. I would never lay down my arms, never! never! never! if I were an American as I am an Englishman. 3. The sons of men shall one by one be gathered to thy side, as the long train of ages glides away. 4. Thou diest, and all thy goods are confisecate, if thou takest more, or less, than just a pound of flesh, nay, if the scales do turn but in the estimation of a hair. 5. Where angels fear to tread, fools rush in. 6. If you prick us, do we not bleed? Do we not laugh if you tickle us? If you poison us, do we not die, and shall we not revenge if you wrong us? 7. Where snow falls there is freedom. 8. Stand here like fat oxen waiting to be killed, if ye are beasts! Follow me, if ye are men! 9. Let us at least make one more effort, and let us fall like men, if we must fall. 10. There is my dagger, and here my naked breast; within, a heart dearer than Pluto's mine, richer than gold: take it forth, if that thou be'st a Roman. 11. Thou break'st thy instrument if thou dost nod. 12. If you dare, do that thing again.

PRINCIPLE XIV.—Change of Construction.

EXAMPLE 1.—The *corrupt* heart and the tongue *that is ready*.

One of these nouns is limited by a *word* and the other by a *clause*. Nothing is gained by such an arrangement, and much is lost. Say rather, *The corrupt heart and the ready tongue*.

EXAMPLE 2.—His *face* and *figure* were eminently handsome, and he had engaging and noble *manners*.

In the second clause, *manners* should be put in the same construction as the words *face* and *figure*, that is, it should be the *subject*. Say, *and his manners were engaging and noble*.

PRINCIPLE.—*Do, not change unnecessarily the construction of a sentence, as from a participial phrase to an infinitive, from a word to a phrase, from a phrase to a clause, etc.*

Exercise 47.—Change to similar constructions. Explain fully.

1. He decided to visit the gorge, and if he saw any of the party, he would ask for his dog and gun. 2. He was inferior in both natural abilities and those that are acquired. 3. The old inform the young, and the young animate those who are advanced in life. 4. I remained a long time considering the number of things connected with this marvellous bridge (the bridge of death), and to see the people falling just at the time when they seemed to be enjoying themselves. 5. Their business is to depreciate human nature, and the considering of it under its worst appearances. 6. They give mean interpretations, and motives that are base, to the worthiest actions. 7. We live in the past by a knowledge of its history, and we have hope and anticipation in the future. 8. Almost every object that attracts our notice has its bright side and that which is dark.

PRINCIPLE XV.—Thoughts not Connected.

EXAMPLE.—Goldsmith was a clergyman's son, and very early in life he had the small-pox.

As these two statements are joined in one sentence, they should have some *natural* connection. But surely Goldsmith's having had the small-pox has nothing what-

ever to do with his being a clergyman's son. Divide into two sentences, filling out each part ; as, *Goldsmith was the son of a poor clergyman in the village of Pallas, Ireland. In early childhood he had the small-pox, the scars of which he bore through life.*

PRINCIPLE.—*Do not crowd into the same sentence thoughts that have no relation to each other.*

Exercise 48.—Correct the following :

1. His head was supported by a bundle of clothing, but all efforts to restore life were fruitless. 2. He was full of remorse, and the clang of his armor, as he climbed down the steep crags, could be heard for some distance. 3. He leaves a wife and seven sons, and his estate is estimated by the newspapers at five million dollars.

COMBINATION OF DETACHED ELEMENTS.

In the following exercise the pupil is required to combine the detached elements into one or more well arranged sentences. Apply carefully the Principles of Expression.

EXAMPLE.—*Detached Elements.*—A river ran at the foot of the hill. The river was deep-banked. The river was clear. The river was bounded on one side by a slip of meadow. The meadow was level. The meadow was rich. The river was bounded on the other side by a kind of common. The common was for the geese. Their white feathers lay scattered over the green surface. They lay there in the summer season.

Combined.—At the foot of the hill ran a clear, deep-banked river, bounded on one side by a slip of rich, level meadow, and on the other by a kind of common for the village geese, whose white feathers during the summer season lay scattered over its green surface.—*Irving.*

Exercise 49.—This renowned kingdom was traversed by sierras. It was traversed in every direction. Sierras are chains of lofty mountains. They are naked mountains. They are rugged mountains. They render the kingdom almost impregnable. They lock up within their embrace, valleys. These valleys are of prodigious fertility. They are verdant. They are rich. The kingdom is washed on one side by the Mediterranean Sea. It is situated in the southern part of Spain.

Exercise 50.—He chose fifty horsemen. They were his bravest. He made a circuit. Did it secretly. Took post in a narrow glen. Glen opened into a defile. Defile lay between rocky heights. The Moors had to pass through the defile. (Principle II.)

Exercise 51.—The pavilion of the king stood on a rising ground. Pavilion was magnificent, ample. Banner of Castile and Arragon erected before it. Holy Standard of the cross erected before it. Ground commanded a view of the whole encampment.

Exercise 52.—Erasmus was born on the 28th of October, 1467, at Rotterdam. The same year Charles the Bold became Duke of Burgundy. Erasmus was born four years before the battle of Barnet was fought. Battle of Barnet established Edward the Fourth upon his throne. It was a great battle. At the same time William Caxton was at Westminster. He was setting up his printing press there.

Exercise 53.—The tea was poured into cups. Brilliant porcelain. The napkins fringed with gold. Tea presented to the ladies by slaves. Slaves were Turks. Presented on their knees. Ladies sat on cushions. On the ground.

Exercise 54.—The floor was covered with vast sums of gold. It rose on either side of her. In pyramids. I wondered at the amount. Inquired. There was virtue in her touch. The same virtue which the poets say a Lydian king possessed. Could convert what she pleased into that precious metal.

Exercise 55.—The goddess of Falsehood was of a gigantic stature. She advanced before the front of her army. Some paces. Light began to dawn upon her. It came from Truth. It was daz-

zling. Falsehood began insensibly to fade. She looked like a huge phantom. Not like a real substance. Goddess of Truth approached. Came still nearer. Falsehood fell away entirely. Vanished amid the brightness of her presence. At the rising of the sun constellations grow dim. Stars go out one after another. Whole hemisphere of stars is extinguished. So the goddess of Falsehood vanished. So her whole army vanished.

Exercise 56.—At last the coach stopped. The driver opened the door. He told us to get out. We did so. We found ourselves in front of a large tavern. Its bright and ruddy windows told of the blazing fires within. These fires soon made us forget the hardships of the long, cold ride. The welcome of the hostess soon made us forget the hardships of the long, cold ride. The bounteous supper that smoked upon the board soon made us forget the hardships of the long, cold ride. (Principle XV.)

Exercise 57.—The march of the Greeks was through an uncultivated country. The savage inhabitants of this country fared hardly. They had no other riches than a breed of lean sheep. The flesh of the sheep was rank and unsavory. This was by reason of their continually feeding upon sea-fish. (Principle XV.)

Exercise 58.—This great and good man died on the 17th of September, 1683. He left behind him the memory of many noble actions. He left a numerous family. Three of them were sons. George was the eldest. He was the heir to his father's virtues. He was also heir to his father's principal estates in Cumberland. It was there that most of his father's property was situated. He was shortly after elected member for the county. This county had for several generations returned this family to serve in Parliament. (Principle XV.)

Exercise 59.—A white chariot was now approaching. It was in an open space behind the constable. It was drawn by two white palfreys. Palfreys covered with white damask. Damask swept the ground. Above the chariot was borne a golden canopy. It made music with silver bells. In the chariot sat the observed of all observers. She was Queen of England. Queen at last. She was Fortune's plaything of the hour. The beautiful occasion of all this

glittering homage. She was borne along upon the waves of this sea of glory. She breathed the perfumed incense of greatness. She had risked her honor, her self-respect, to win this greatness. She had won. There she sat. Dressed in white robes. Her fair hair flowed loose over her shoulders. A light coronet encircled her temples. The coronet was of gold and diamonds. She seemed at that hour the most beautiful of all England's daughters. She seemed most favored. (Principle III.)

RULES FOR THE PARAGRAPH.

1. Combine into one paragraph all the sentences that pertain to one distinct topic.

2. If a paragraph is very long, covering a page or so, it may be divided.

3. A paragraph should not consist of a *single* sentence, unless the one sentence exhausts the discussion of the topic. Very short paragraphs do not look well.

4. It is not well to begin a paragraph with a long sentence.

5. The transitions from one paragraph to another should not be abrupt.

6. Each new paragraph should begin on a new line, and about an inch to the right of the margin. On paper the width of foolscap, the margin should be about an inch in width; each paragraph would therefore begin two inches or so from the edge of the paper. If the paper used is narrower than foolscap, both margin and indentation for paragraph should be proportionally less.

See how many of the remaining exercises should be divided into two or more *paragraphs*.

Exercise 60.—Negotiations were opened with the chieftains. They were called chieftains. They governed the neighboring tribes. Cupidity, jealousy, and pride were found among these savage rulers. Their cupidity was insatiable. Their jealousy watchful. Their pride punctilious. As much so as among the potentates whose disputes had seemed likely to make the Congress of Ryswick eternal. One prince hated the Spaniards. The reason was that a fine rifle had been taken away from him by the Governor of Porto Bello. It had been taken on the plea that such a rifle was too good for a red man. Another loved the Spaniards. The reason was that they had given him a stick tipped with silver. On the whole the newcomers succeeded in making friends of the aboriginal race. One monarch wore a cap of white reeds. It was adorned with an ostrich feather. It was lined with red silk. He wore it with pride. He was mighty. He was the Louis the Great of the isthmus. He seemed well inclined to the strangers. Received them hospitably in a palace. Palace built of canes. Covered with palmetto royal. He regaled them with calabashes of a sort of ale. The ale was brewed from Indian corn and potatoes.

Exercise 61.—The Roman Emperor marched over a sandy desert. It lies between Emesa and Palmyra. He was perpetually harassed by the Arabs. The Arabs were robbers. They were active and daring. He could not always defend his army. Especially his baggage. The Arabs came in flying troops. They watched the moment of surprise. They eluded the slow pursuit of the Roman legions. The siege of Palmyra was an object more difficult and important. Emperor pressed the attacks in person. With incessant vigor. Was himself wounded with a dart. The firmness of Zenobia was supported by hope. Zenobia was Queen of Palmyra. She thought that famine would compel the Romans to repossess the desert. That the kings of the East would arm themselves in her defence. Particularly the Persian monarch. This was reasonable. The Persian monarch was her most natural ally. Perseverance of the Emperor Aurelian overcame every obstacle. He was aided by fortune. The Persian councils had become distracted. This distraction caused by the death of Sapor, the Persian general. Persians sent inconsiderable succors. Attempted to relieve Palmyra. Em-

peror easily intercepted them. Zenobia resolved to fly. She mounted the fleetest of her dromedaries. Reached the banks of the Euphrates. Euphrates is sixty miles from Palmyra. Emperor's light horse pursued. Overtook her. Seized her. Brought her captive to the feet of the Emperor. Palmyra surrendered. It was treated by the Emperor with unexpected lenity. (Principle XV.)

Exercise 62.—His Majesty, King William, landed at Margate. This was known on the fourteenth of November. There had been some days of impatient expectation. He landed at Greenwich late on the fifteenth. He rested in the palace there. It was a stately building. Under his auspices it was turning from a palace into a hospital. Eighty-six coaches came next morning to swell his train. It was a bright and soft morning. The coaches were filled with nobles, prelates, privy councillors, and judges. He was met by the Lord Mayor and the Aldermen. This was at Southwark. They were in all the pomp of office. The windows were gay with tapes-try, ribands, and flags. This was so along the whole route. The finest part of the show was the crowd of spectators. They were innumerable. They were all in their Sunday clothing. Only the upper classes of other countries could afford to wear such clothing. The King said he had never seen such a multitude of well dressed people. The King was greeted by indications of joy and affection. They lasted from the beginning to the end of his triumph. He entered his coach at Greenwich. He alighted from it in the court of Whitehall. He was accompanied from the first moment by one long huzza.

EXERCISES IN COMPOSITION.

REPRODUCTION VII.

THE SINGING LEAVES.

A BALLAD.

I.

“What fairings will ye that I bring?”
Said the King to his daughters three;
“For I to Vanity Fair am boun;
Now say what shall it be?”

Then up and spake the eldest daughter,
That lady tall and grand:
“O bring me pearls and diamonds great,
And gold rings for my hand.”

Thereafter spake the second daughter,
That was both white and red:
“For me bring silks that will stand alone,
And a gold comb for my head.”

Then came the turn of the least daughter
That was whiter than thistle-down,
And among the gold of her blithesome hair
Dim shone the golden crown.

“There came a bird this morning
And sang 'neath my bower-eaves,
Till I dreamed, as his music made me,
‘Ask thou for the singing leaves.’”

Then the brow of the King swelled crimson
With a flush of angry scorn:
“Well have ye spoken, my two eldest,
And chosen as ye were born;

“But she, like a thing of peasant race,
That is happy binding the sheaves”;
Then he saw her dead mother in her face,
And said, “Thou shalt have thy leaves.”

II.

He mounted and rode three days and nights
Till he came to Vanity Fair,
And 'twas easy to buy the gems and the silk,
But no singing leaves were there.

Then deep in the green wood rode he
And asked of every tree,
“O, if you have ever a singing leaf,
I pray you to give it me!”

But the trees all kept their counsel,
And never a word said they,
Only there sighed from the pine-tops
A music of sea far away.

Only the pattering aspen
Made a sound of growing rain,
That fell ever faster and faster,
Then faltered to silence again.

“O, where shall I find a little foot-page
That would win both hose and shoon,
And will bring to me the singing leaves
If they grow under the moon?”

Then lightly turned him Walter the page,
By the stirrup as he ran:
“Now pledge ye me the truesome word
Of a king and gentleman,

“That you will give me the first, first thing
You meet at the castle gate,
And the princess shall get the singing leaves,
Or mine be a traitor's fate.”

The King's head dropped upon his breast
A moment, as it might be;
" 'Twill be my dog," he thought, and said,
" My faith I plight to thee."

Then Walter took from next his heart
A packet small and thin,
" Now give you this to the Princess Anne,
The singing leaves are therein."

III.

As the King rode in at his castle gate,
A maiden to meet him ran,
And " Welcome, father ! " she laughed and cried
Together, the Princess Anne.

" Lo, here the singing leaves," quoth he,
" And woe, but they cost me dear ! "
She took the packet, and the smile
Deepened down beneath the tear.

It deepened down till it reached her heart,
And then gushed up again,
And lighted her tears as the sudden sun
Transfigures the summer rain.

And the first leaf, when it was opened,
Sang: " I am Walter the page,
And the songs I sing 'neath thy window
Are my only heritage."

And the second leaf sang: " But in the land
That is neither on earth or sea,
My lute and I are lords of more
Than thrice this kingdom's fee."

And the third leaf sang: " Be mine ! be mine ! "
And ever it sang, " Be mine ! "
Then sweeter it sang and ever sweeter,
And said, " I am thine, thine, thine."

At the first leaf she grew pale enough,
At the second she turned aside,
At the third, 'twas as if a lily flushed
With a rose's red heart's tide.

"Good counsel gave the bird," said she,
"I have my hope thrice o'er,
For they sing to my very heart," she said,
"And it sings to them evermore."

She brought to him her beauty and truth,
But and broad earldoms three,
And he made her queen of the broader lands
He held of his lute in fee.

JAMES RUSSELL LOWELL.

DEVELOPMENT V.

TWO KITTIES.

Two little kitties
Wandered away
Into the prairie
One summer day.
One on two feet,
Rosy and fair,
Almost a baby,—
"Golden Hair."

Four feet,—useless,
Eyes fast closed,
Borne in a basket,
The other dozed.
Searching in terror
Far and wide,
"Golden Hair's" mother
Moaned and cried.

Mother Puss calmly
Following slow,
Listening,—calling
Meoh !—Meoh !—
Mother Puss found them,
A little heap,
Down in the deep grass,
Fast asleep.

JOY ALLISON, in "St. Nicholas."

How did it happen that little "Golden Hair" wandered away from home? What was she seeking? What did she say to herself on the way? Was she afraid out on the prairie? Describe the mother's discovery of the child's absence. Describe the search. Picture as vividly as you can the finding of the sleeping child.

DEVELOPMENT VI.

THE BABY BIRD.*

Poor little baby-bird
Has fallen from a tree,
And down in the long grass
Is crying "Chee! Chee!"
Silly little baby-bird !
Oh, what made you try
To follow after mamma
Before you could fly?
Stupid little baby-bird
All dripping with the rain,
Now go to your nest and wait
Until mamma comes again.

* From "Large Print for Little Readers." Boston: D. Lothrop & Co.

Perhaps it is a child talking to the bird. He may have found it in the grass, and may be trying to put it back in the nest.

REPRODUCTION VIII.

PROSE READINGS.

REPRODUCTION IX.

JOHN GILPIN.

John Gilpin was a citizen of credit and renown;
A train-band captain eke was he of famous London town.
John Gilpin's spouse said to her dear, "Though married we have
 been
These twice ten tedious years, yet we no holiday have seen.

"To-morrow is our wedding-day, and we will then repair
Unto the Bell at Edmonton, all in a chaise and pair.
My sister and my sister's child, myself and children three,
Will fill the chaise; so you must ride on horseback after we."

He soon replied, "I do admire of womankind but one,
And you are she, my dearest dear, therefore it shall be done.
I am a linen-draper bold, as all the world doth know;
And my good friend the calender will lend his horse to go."

Quoth Mrs. Gilpin, "That's well said; and, for that wine is dear,
We will be furnished with our own, which is both bright and clear."
John Gilpin kissed his loving wife; o'erjoyed was he to find
That though on pleasure she was bent, she had a frugal mind.

The morning came, the chaise was brought, but yet was not allowed
To drive up to the door, lest all should say that she was proud.
So three doors off the chaise was stayed, where they did all get in,—
Six precious souls,—and all agog to dash through thick and thin!

Smack went the whip, round went the wheels; were never folks so glad;

The stones did rattle underneath, as if Cheapside were mad.
John Gilpin at his horse's side seized fast the flowing mane,
And up he got, in haste to ride, but soon came down again.

For saddle-tree scarce reached had he, his journey to begin,
When turning round his head, he saw three customers come in.
So down he came; for loss of time, although it grieved him sore,
Yet loss of pence, full well he knew, would trouble him much more.

'Twas long before the customers were suited to their mind,
When Betty screaming came down stairs, "The wine is left behind!"
"Good lack!" quoth he; "yet bring it me, my leathern belt likewise,
In which I bear my trusty sword, when I do exercise."

Now Mrs. Gilpin (careful soul!) had two stone bottles found,
To hold the liquor that she loved, and keep it safe and sound.
Each bottle had a curling ear, through which the belt he drew,
And hung a bottle on each side, to make his balance true.

Then over all, that he might be equipped from top to toe,
His long red cloak, well brushed and neat, he manfully did throw.
Now see him mounted once again upon his nimble steed,
Full slowly pacing o'er the stones with caution and good heed.

But finding soon a smoother road beneath his well shod feet,
The snorting beast began to trot, which galled him in his seat.
So, "Fair! and softly!" John he cried; but John he cried in vain;
The trot became a gallop soon, in spite of curb and rein.

So, stooping down, as needs he must, who cannot sit upright,
He grasped the mane with both his hands, and eke with all his might.

His horse, who never in that sort had handled been before,
What thing upon his back had got did wonder more and more.

Away went Gilpin, neck or naught; away went hat and wig;
He little dreamed when he set out, of running such a rig.
The wind did blow, the cloak did fly, like streamer long and gay,
Till, loop and button failing both, at last it flew away.

Then might all people well discern the bottles he had slung;
A bottle swinging at each side, as hath been said or sung.
The dogs did bark, the children screamed, up flew the windows all,
And every soul cried out, "Well done!" as loud as he could bawl.

Away went Gilpin, who but he! his fame soon spread around;
"He carries weight! He rides a race! 'Tis for a thousand pound!"
And still, as fast as he drew near, 'twas wonderful to view
How in a trice the turnpike men their gates wide open threw.

And now, as he went bowing down his reeking head full low,
The bottles twain, behind his back, were shattered at a blow.
Down ran the wine into the road, most piteous to be seen,
Which made his horse's flanks to smoke, as they had basted been.

But still he seemed to carry weight, with leather girdle braced;
For all might see the bottle-necks still dangling at his waist.
Thus all through merry Islington these gambols he did play,
And till he came unto the Wash of Edmonton so gay.

And there he threw the Wash about on both sides of the way,
Just like unto a trundling-mop, or a wild goose at play.
At Edmonton his loving wife, from the balcony, spied
Her tender husband, wondering much to see how he did ride.

"Stop, stop, John Gilpin! here's the house!" they all at once did cry;
"The dinner waits, and we are tired!" Said Gilpin, "so am I!"
But yet his horse was not a whit inclined to tarry there;
For why? his owner had a house, full ten miles off, at Ware.

So like an arrow swift he flew, shot by an archer strong,
So did he fly — which brings me to the middle of my song.
Away went Gilpin, out of breath, and sore against his will,
Till at his friend the calender's his horse at last stood still.

The calender, amazed to see his friend in such a trim,
Laid down his pipe, flew to the gate, and thus accosted him:
"What news? What news? Your tidings tell! Tell me you must
and shall!
Say why bare-headed you are come, or why you come at all!"

Now Gilpin had a pleasant wit, and loved a timely joke;
And thus unto the calender, in merry guise he spoke:
"I came because your horse would come; and, if I well forebode,
My hat and wig will soon be here; they are upon the road!"

The calender, right glad to find his friend in merry pin,
Returned him not a single word, but to the house went in;
Whence straight he came with hat and wig,—a wig that flowed
behind,
A hat not much the worse for wear,—each comely in its kind.

He held them up, and in his turn thus showed his ready wit,—
"My head is twice as big as yours; they, therefore, needs must fit.
But let me scrape the dirt away that hangs upon your face;
And stop and eat, for well you may be in a hungry case."

Said John, "It is my wedding day, and all the world would stare
If wife should dine at Edmonton and I should dine at Ware."
So, turning to his horse he said, "I am in haste to dine:
'Twas for your pleasure you came here; you shall go back for
mine."

Ah, luckless speech and bootless boast! for which he paid full dear;
For, while he spake, a braying ass did sing most loud and clear;
Whereat his horse did snort as he had heard a lion roar,
And galloped off with all his might, as he had done before.

Away went Gilpin, and away went Gilpin's hat and wig:
He lost them sooner than the first;—for why?—they were too big.
Now Mistress Gilpin, when she saw her husband posting down
Into the country far away, she pulled out half a crown;

And thus unto the youth she said, that drove them to the Bell,
 "This shall be yours, when you bring back my husband safe and
 well."

The youth did ride, and soon did meet John coming back amain,
 Whom in a trice he tried to stop, by catching at his rein;

But not performing what he meant, and gladly would have done,
 The frightened steed he frighted more, and made him faster run.
 Away went Gilpin, and away went postboy at his heels;
 The postboy's horse right glad to miss the lumbering of the wheels.

Six gentlemen upon the road, thus seeing Gilpin fly,
 With postboy scampering in the rear, they raised the hue and cry:
 "Stop thief! stop thief! — a highwayman!" — not one of them was
 mute,
 And all and each that passed that way did join in the pursuit.

And now the turnpike gates again flew open in short space,
 The tollmen thinking, as before, that Gilpin rode a race.
 And so he did, and won it too, for he got first to town,
 Nor stopped till where he had got up he did again get down.

Now let us sing "long live the king," and Gilpin, long live he,
 And when he next doth ride abroad may I be there to see.

WILLIAM COWPER.

DEVELOPMENT VII.

THE TRAGICAL FATE OF JACK AND JILL.

Jack and Jill went up the hill
 To draw a pail of water;
 Jack fell down and broke his crown,
 And Jill came tumbling after.

DEVELOPMENT VIII.**LITTLE JACK'S CHRISTMAS DINNER.**

Little Jack Horner sat in the corner,
Eating his Christmas pie;
He put in his thumb and pulled out a plum,
And said, "O, what a brave boy am I!"

REPRODUCTION X.**THE BUTTERFLY AND THE SNAIL.**

All upstarts, insolent in place,
Remind us of their vulgar race.
As, in the sunshine of the morn,
A Butterfly, but newly born,
Sat proudly perking on a rose,
With pert conceit his bosom glows;
His wings, all glorious to behold,
Bedropped with azure, jet, and gold,
Wide he displays; the spangled dew
Reflects his eyes and various hue.
His now forgotten friend, a Snail,
Beneath his house, with slimy trail,
Crawls o'er the grass; whom when he spies,
In wrath he to the gardener cries:
"What means yon peasant's daily toil,
From choking weeds to rid the soil?
Why wake you to the morning's care?
Why with new arts correct the year?
Why grows the peach with crimson hue,
And why the plum's inviting blue?
Were they to feast his taste designed,
That vermin of voracious kind?
Crush then the slow, the pilfering race;

So purge thy garden from disgrace."
 "What arrogance!" the Snail replied;
 "How insolent is upstart pride!
 Hadst thou not thus, with insult vain,
 Provoked my patience to complain,
 I had concealed thy meaner birth,
 Nor traced thee to the scum of earth.
 For scarce nine suns have waked the hours,
 To swell the fruit and paint the flowers,
 Since I thy humbler life surveyed,
 In base and sordid guise arrayed;
 A hideous insect, vile, unclean,
 You dragged a slow and noisome train;
 And from your spider bowels drew
 Foul film, and spun the dirty clue.
 I own my humble life, good friend;
 Snail I was born, and Snail shall end.
 And what's a Butterfly? At best
 He's but a caterpillar, dressed;
 And all thy race (a numerous seed)
 Shall prove of caterpillar breed."

JOHN GAY.

DEVELOPMENT IX.

THE MOUSE AND THE ELEPHANT.

TOPICAL OUTLINE.

INTRODUCTION.—(———)

DISCUSSION.—
 { 1. The Mouse meets the Elephant.
 { 2. Ridicules his size and slow movements.
 { 3. Boasts of her own agility.
 { 4. Is suddenly seized by a cat.

CONCLUSION.— The Elephant moralizes.

DEVELOPMENT X.**WILL O'THE WISP.**

“Will o'the wisp, Will o'the wisp,
Show me your lantern true!
Over the meadow and over the hill,
Gladly I'll follow you.

“Never I'll murmur, nor ask for rest,
And ever I'll be your friend,
If you'll only give me the pot of gold
That lies at your journey's end.”

And after the light went the brave little boy,
Trudging along so bold;
And thinking of all the things he'd buy
With the wonderful pot of gold:

“A house, and a horse, and a full-rigged ship,
And a ton of peppermint drops,
And all the marbles there are in the world,
And all the new kinds of tops.”

Will o'the wisp, Will o'the wisp,
Flew down at last in a swamp.
He put out his lantern and vanished away
In the evening chill and damp.

And the poor little boy went shivering home,
Wet and tired and cold.
He had come, alas! to his journey's end,
But where was the pot of gold?

LAURA E. RICHARDS, in “St. Nicholas.”

DEVELOPMENT XI.**THE WHITE LILY.**

Little white Lily
Sat by a stone,
Drooping and waiting
Till the sun shone.

Little white Lily
Sunshine has fed;
Little white Lily
Is lifting her head.

Little white Lily
Said, "It is good;
Little white Lily's
Clothing and food."
Little white Lily
Drest like a bride,
Shining with whiteness
And crownèd beside.

Little white Lily
Droopeth with pain,
Watching and waiting
For the wet rain.
Little white Lily
Holdeth her cup,
Rain is fast falling
And filling it up.

Little white Lily
Saith, "Good again,
When I am thirsty
To have nice rain;
Now I am stronger,
Now I am cool,
Heat cannot burn me
My veins are so full."

Little white Lily
Smells very sweet,
On her head sunshine,
Rain at her feet.
“Thanks to the sunshine,
Thanks to the rain,
Little white Lily
Is happy again.”

GEORGE MACDONALD.

SUBJECTS FOR STORY.

In this exercise your entire work, even the plot, is to be original. You have neither a poem nor an outline of topics given to assist you. Select from the following subjects.

Miss Frog's Party.
The Bee and the Flower.
The Church Mouse.
Playing School.
Flying Kites.
The Violet and the Rosebush.
The Turtle-dove and the Bluejay.
Pussy's Education.
The Musical Education of the Frog Children.
Complaint of the Town Pump.
A Looking-glass's Opinion of the World.

CHAPTER IV.

PRINCIPLES OF EXPRESSION.

(CONTINUED.)

PRINCIPLE XVI.—Interrogation and Exclamation.

Commonly a sentence used declaratively has a different meaning from the same sentence used interrogatively. *Dr. Jones went to Boston*, has a very different meaning from, *Did Dr. Jones go to Boston?* In the interrogative sentence, the questioner does not know whether or not Dr. Jones went to Boston, and wishes to learn. But the question is not always for the purpose of obtaining information. If you ask, *Does God pervert justice?* the question is not put for the sake of an answer. You *know* what would be the answer. It is merely an *emphatic* way of saying *God does not pervert justice*. There are many such cases, when the interrogation is merely an emphatic way of making a statement.

Compare the following interrogative sentences with the same expressed declaratively; and see how much more emphatic the interrogative forms are:—

- | | |
|-------------------------------------------------|---------------------------------------------------------|
| 1. Who can declare the mighty acts of the Lord? | 1. No one can declare the mighty acts of the Lord. |
| 2. He that planted the ear, shall He not hear? | 2. He that planted the ear must surely be able to hear. |
| 3. Can a mother forget her child? | 3. A mother cannot possibly forget her child. |

Compare also the exclamatory with the declarative form in the following examples, and see how much more vigorous the exclamatory form is:—

- | | |
|----------------------------------------------|------------------------------------------|
| 1. What a wild charge they made! | 1. They made a wild charge. |
| 2. How many goodly creatures are there here! | 2. There are here many goodly creatures. |
| 3. O how I love thy law! | 3. I love thy law. |

Notice also that in these forms the emphasis is often increased by omission of words: as—

Mercy upon us! is more forcible than *May they have mercy upon us!* *Monstrous! monstrous!* is more forcible than *It is monstrous! it is monstrous!*

PRINCIPLE.—*Where an emphatic expression of a thought is desired, prefer the exclamatory or interrogative form to the declarative.* The use of these forms for emphasis must not, however, be too frequent, but merely the exception to the general use of the declarative.

Exercise 63.—Change from the *interrogative* to the *declarative* form. Note how much is lost in *energy*.

1. When can their glory fade? 2. Some pretty good men were boys once. Were you never a boy, Mr. Superintendent? 3. Are the girls all angels? Do they never do anything wrong? Do girls never make any noise in school? Do girls never need to be scolded? 4. O these women! these women! Could that girl have been playing off any of her coquettish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure the conquest of his rival? Heaven only knows, not I! 5. And for what is all this apparatus of bustle and terror? Is it because anything substantial is expected? No. The stir and bustle itself is the end proposed. 6. And where is he to exert his talents? At home, to be sure, for where else can he obtain a profitable credit for their exertion?

7. Has the gentleman *done*? Has he *completely* done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the House. But I did not call him to order,—why? because the limited talents of some men render it impossible for them to be severe *without* being unparliamentary.

8. Who made you glorions as the gates of Heaven
 Beneath the keen, full moon? Who bade the sun
 Clothe you with rainbows? Who, with living flowers
 Of loveliest blue, spread garlands at your feet?
 God! let the torrents, like a shout of nations,
 Answer! and let the ice-plains echo, God!

Exercise 64.—Change from the *exclamatory* to the *declarative*. Show how the sentence is rendered exclamatory. Note the loss of energy in the change from the emotional to the matter-of-fact form.

1. How sweet the moonlight sleeps upon this bank! 2. A horse! a horse! my kingdom for a horse! 3. I have well bethought me of my duties. O, how extensive they are! what a fair and goodly inheritance! 4. For, lo! the hills around, gay in their early green, give silent thanks. 5. O, pleasantly the harvest-moon looked on them through the great elm boughs!

6. How poor, how rich, how abject, how august,
 How complicate, how wonderful is man!

How passing wonder He who made him such!

7. How the lit lake shines,—a phosphoric sea—
 And the big rain comes dancing to the earth!

8. An heir of glory! a frail child of dust!
 Helpless immortal! insect infinite!
 A worm! a god!—I tremble at myself,
 And in myself am lost.

9. A boom!—the Lighthouse gun!
 (How its echo rolls and rolls!)
 'Tis to warn the home-bound ships
 Off the shoals!

See! a rocket cleaves the sky
From the Fort;—a shaft of light!
See! it fades and fading, leaves
Golden furrows on the night!

Exercise 65.—Change from the *declarative* to the *interrogative*. Note the gain in *energy*.

1. The Judge of all the earth will do right. 2. Thou hast not given the horse strength; thou hast not clothed his neck with thunder. 3. The leviathan will not make many supplications unto thee; he will not speak soft words unto thee; thou canst not take him as a servant forever; thou canst not play with him as with a bird. 4. We will not submit, and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust. 5. The traces of her early cares, her sufferings, and fatigues, were all gone. 6. The hardest task in the world is to think. 7. Cut off from all hope of royal clemency, you are nothing, you can be nothing, but outlaws. 8. These roarers (the waves) care nothing for the name of king. 9. You cannot put your hand in the fire without being burned.

Exercise 66.—Change from the *declarative* to the *exclamatory*. Note the gain in *energy*.

1. They lash us with their tongues. 2. The scenes of my childhood are dear to my heart. 3. Their melody foretells a world of merriment. 4. The fears which such a situation must inspire are boundless. 5. Sighs have been wafted after that ship; prayers have been offered up at the deserted fireside of home. 6. And the star which they saw in the east, went before them till it came and stood over where the young child was. 7. These are noble institutions; this is a comprehensive policy; this is a wise equalization of every political advantage. 8. Our hearts were beating when we saw the army of the League drawn out in long array. 9. Mar cried to them to put their lances down. 10. There never was such a knight in friendship or in war as our sovereign lord, King Henry of Navarre. 11. He commanded them to fix bayonets and charge. 12. King

Robert who was standing near the throne, lifted his eyes, and he was alone. 13. They cried to him to come back before the ruin fell.

PRINCIPLE XVII.—Direct and Indirect Narration.

The *direct* form of speech gives the *thought* of another in his own *words*; the *indirect* gives his *thought* only, not his words: as —

Direct.—1. The crabbed old schoolmaster used to ask, when they brought him a new pupil, “But are you sure he is not a dunce?”

2. “Do not trouble yourself too much about the light upon your statue,” said Michael Angelo to a young sculptor, “the light of the public square will test its value.”

Indirect.—1. The crabbed old schoolmaster used to ask, when they brought him a new pupil, whether they were sure he was not a dunce.

2. Michael Angelo told a young sculptor not to trouble himself too much about the light on his statue, for the light of the public square would test its value.

PRINCIPLE.—Where energetic expression of thought is desired, prefer the direct form of narration to the indirect. Sometimes, however, energy has to be sacrificed to brevity, in which case the *indirect* form must be used.

Exercise 67.—Re-write, changing to the *indirect* form. Note the loss of *energy*.

REMARK.—The *indirect* form usually requires the use of the *third* person instead of the *first* and *second*, and the *past* tense instead of the *present*; it requires no quotation marks.

1. Dr. Johnson is reported to have said: “If a boy says he looked out of *this* window, when he looked out of *that*, whip him.”

2. "My children," said an old man to his boys who had been frightened by a figure in a dark entry, "my children, you will never see anything in this world worse than yourselves."

3. "For myself," said Daniel Webster, "I propose to abide by the principles and the purposes which I have avowed. I shall stand by the Union, and by all who stand by it. I shall do justice to the whole country according to the best of my ability in all I say, and act for the good of the country in all I do. I mean to stand upon the Constitution. I need no other platform. I shall know but one country. The ends I aim at shall be my country's, my God's, and Truth's." (*See Principle XIV.*)

4. Wolfe, also, as he led to the charge, was wounded in the wrist; but, still pressing forward, he received a second ball; and, having decided the day, was struck a third time, and mortally, in the breast. "Support me," he cried to an officer near him; "let not my brave fellows see me drop." He was carried to the rear, and they brought him water to quench his thirst. "They run! they run!" spoke the officer on whom he leaned. "Who run?" asked Wolfe, as his life blood was fast ebbing. "The French," replied the officer, "give way everywhere." "What," cried the expiring hero, "do they run already? Go, one of you, to Colonel Burton; bid him march Webb's regiment with all speed to Charles River to cut off the fugitives." Four days before he had looked on early death with dismay. "Now, God be praised, I die happy." These were his words as his spirit escaped in the blaze of his glory.

Exercise 68.—Re-write, changing to the *direct* form. Punctuate according to the rules.

1. De Maistre says that to know how to wait is the great secret of success.

2. Pope says that fame can never make us lie down contented on our death-beds.

3. Dean Swift averred that he never knew a man come to eminence who lay in bed of a morning.

4. Washington Irving relates that, in the course of a December tour in Yorkshire, he rode for a long time in one of the public

coaches on the day preceding Christmas, and that he had three fine, rosy-cheeked schoolboys as his companions inside.

5. All this time, however, Pandora's fingers were half unconsciously busy with the knot; and happening to glance at the flower-wreathed face on the lid of the enchanted box, she seemed to perceive it slyly grinning at her. She thought the face looked very mischievous, and wondered if it smiled because she was doing wrong, and she had the greatest mind in the world to run away. But just then, by the merest accident, she gave the knot a kind of twist, which produced wonderful results. The gold cord untwined itself, as if by magic, and left the box without a fastening. Pandora thought that the strangest thing she had ever known, and questioned herself as to what Epimetheus would say, and how she could tie the box up again.

PRINCIPLE XVIII.—Inversion.

The groves are sweet, The fields are verdant, Gilpin went away, are all arranged in the order of (1) *subject*, (2) *predicate*, (3) *complement*. This is the most common arrangement, and is called the *natural* or *grammatical* order. Now change this order. Place the adjectives *sweet*, *verdant*, and the adverb *away* at the beginning, as, *Sweet are the groves, Verdant are the fields, Away went Gilpin*. What is the effect? These words by being placed in so unusual and prominent a place attract more *attention*; that is, they are more *emphatic*. Any change from the grammatical order is called *inversion*, and the sentence is said to have the *inverted* or *emphatic* order.

The subject, or any word whose usual position is at or near the beginning, is made emphatic by being thrown toward the end; the verb, or any word whose usual position is at or near the end, is made emphatic by being thrown toward the beginning. In general, a word becomes emphatic by being placed in an *unusual* position.

PRINCIPLE.—*When energy is desired, use the inverted or emphatic order of sentence in preference to the grammatical.* Inversion, like exclamation and interrogation, must be used sparingly in prose.

Exercise 69.—Change from the *inverted* to the *grammatical* order. Show what words are rendered emphatic by the inversion.

1. Bent is his head of age, and red his tearful eye. 2. Beautiful was the night. 3. Behind the black wall of the forest, tipping its summit with silver, arose the moon. 4. On the river fell here and there through the branches, a tremulous gleam of the moonlight. 5. Loud and sudden and near the note of the whippoorwill sounded, like a flute in the woods, and, anon through the neighboring village, farther and farther away it floated and dropped into silence. 6. In came a fiddler with a music-book. In came Mrs. Fezziwig, one vast, substantial smile. In came all the young men and young women employed in the business. 7. Wide is the gate and broad is the way that leadeth to destruction. 8. Fair she was and young; but, alas! before her extended dreary and vast and silent the desert of life. 9. From the church no Angelus sounded, rose no smoke from the roofs, and gleamed no lights from the windows. 10. Round he throws his baleful eyes that witnessed huge affliction and dismay.

Exercise 70.—Change from the *grammatical* to the *emphatic* order by placing the italicized words in emphatic positions. Explain the effect upon the sentence.

1. We laid him down *slowly* and *sadly*. 2. The night was *wild*. 3. The lamps shone *bright* o'er fair women and brave men. 4. Now still *evening* came on, and *gray* twilight had clad all things in her sober livery. 5. The breath of morn is *sweet*, and the coming on of grateful evening is *sweet*. 6. The powerful king of day comes *yonder*, rejoicing in the east. 7. The world of God *around us* is indeed *glorious*; but the world of God *within us* is still *more glorious*. 8. The moonlight was *lovely* as it gleamed and danced on

the waters. 9. The sleep of the dead is *deep*. 10. O Peace, *thou* art *lovely*; and thy *children* are *lovely*; and the *prints of thy footsteps* are *lovely*. 11. The shout that echoed was *sublime*. 12. The fierce rushing of the eagles' wings came *down*. 13. Thou art the gale of spring *in peace*; the mountain storm *in war*. 14. The eyes gleaming on the terrified Romans through the foliage were *theirs*. 15. She stretched out her hand and touched it *timidly*.

PRINCIPLE XIX.—Figures.

There are certain forms of expression called *Figures*, used by writers for the purpose of giving strength, clearness, and beauty to style. Only a few of the more common figures are here treated; as, *Simile*, *Metaphor*, *Metonymy*, and *Personification*.

SIMILE.

If we say, *The soldier fought like a lion*, we do not mean that he fought in *every* respect like a lion, that is, with a lion's teeth and claws, but that he had a lion's *fierceness*, *boldness*. When the poets say, *Her teeth were like pearl*, they mean merely that her teeth are *white* as pearl. The *soldier* and the *lion*, the *teeth* and the *pearl*, have no resemblance except in this *one* point. When objects in most respects dissimilar are shown to have in one respect a similarity, the expression is called the figure of *simile*. You will observe that the two parts of the simile are connected by *like*, *than*, or *as*.

Exercise 71.—In the following similes tell where the resemblance lies. Re-write, expressing in plain language, the idea contained in the simile.

1. The Assyrian came down like a wolf on the fold. 2. And the sheen of their spears was like stars on the sea. 3. Black were

her eyes as the berry that grows on the thorn by the wayside. 4. And when she had passed, it was like the ceasing of exquisite music. 5. An author's pen, like children's legs, improves by exercise. 6. He watched the flames and the smoke-wreaths struggle together like foes in a burning city. 7. Near him the tire of the cart-wheel lay, like a fiery snake, coiled round in a circle of cinders. 8. Like a guiding star, amid the thickest carnage blazed the helmet of Navarre. 9. There curls the smoke of my cottage, beguiling the children, who cluster, like grapes, at the doorway. 10. And green and blue his sharp eyes twinkled, like a candle flame where salt is sprinkled. 11. On the river fell here and there through the branches a tremulous gleam of the moonlight. 12. Swiftly they followed the flight of him who was speeding before them blown by the blast of fate, like a dead leaf over the desert. 13. White as the snow were his locks, and his cheeks as brown as the oak-leaves. 14. Like an awakened conscience the sea was tossing and moaning.

METAPHOR.

If we say, *He was a lion in the fight*, we do not mean that he was transformed into a lion, but merely that he fought as fiercely as a lion. When we speak of the *golden leaves of the maples*, we do not mean that the leaves are made of gold, but that they are *yellow* like gold. The man and the lion are alike only in this quality of *fierceness*, the leaves and the gold only in the quality of *color*. This form of comparison is called *metaphor*. Metaphor can be expanded to simile by introducing the connective. *Golden leaves = leaves like gold. Silvery moonbeams = moonbeams white as silver.*

Exercise 72.—Explain the following metaphors, and turn as many of them as possible into similes.

1. Behind the black wall of the forest, tipping its summit with silver, arose the moon.
2. Thy word is a lamp unto my feet.
- 3.

One burnished sheet of living gold, Loch Katrine lay beneath him rolled. 4. Hale and hearty he was, an oak that is covered with snowflakes. 5. Love is the ladder on which we climb to a likeness with God. 6. Sweet Teviot, on thy silver tide the glaring balefires blaze no more. 7. All flesh is grass. 8. The Lord is my Shepherd. 9. "The tale, O Poet, which thy lips have told," I said, "is words of rubies set in gold." 10. Over her head the stars, the thoughts of God in the heavens, shone in the eyes of man. 11. All the world's a stage, and all the men and women merely players.

METONYMY.

If we say, *The kettle boils, The man smokes his pipe*, we mean the *water* in the kettle boils, the man smokes the *tobacco* in the pipe. The kettle and the water it contains, the pipe and the tobacco, have not a single quality alike, but they go so necessarily together that everybody understands what we mean when we speak of one for the other. This figure, you see, is not a comparison of objects, a likeness of certain qualities, as in simile and metaphor, but is merely the substitution of the *name* of one object for that of another *with which it is so closely connected that one will suggest the other*. The figure is called *metonymy*, that is, *change of name*. So we say, *He studies Shakespeare*, that is, Shakespeare's *plays*. *The glittering steel descended*, that is, the *sword* which is made of steel.

Exercise 73.—Explain the following metonymies. Convert each sentence into literal language.

1. The drunkard loves his bottle. 2. Man shall live by the sweat of his brow. 3. This dish is well cooked. 4. The pen is mightier than the sword. 5. They have Moses and the prophets, let them hear them. 6. Fair she was to behold, that maiden of seventeen summers. 7. The hedges are white with May. 8. Do you read Byron? 9. Socrates drank the fatal cup. 10. A fleet of thirty sail

was seen. 11. Fifty head of cattle were driven through the city. 12. She lived as a Sister of Mercy, frequenting lonely and wretched roofs in the crowded lanes of the city. 13. The prince succeeded to the throne. 14. He could not believe that he was such a bad oar as the old hands made him out to be.

PERSONIFICATION.

O Freedom, close not thy lids in slumber. Freedom is here represented as a *person*, has eyelids, can sleep, and can understand when addressed. *The Fox said to the Crow, "Beautiful creature, what a sweet voice you have!"* Here these animals are supposed to be *talking*, which in reality only *persons* can do. This attributing to lower animals and to inanimate objects, the qualities of persons is called *personification*.

Exercise 74.—Explain the personifications, and express each example in plain language.

1. O sacred Truth! thy triumph ceased awhile,
And Hope, thy sister, ceased with thee to smile.
2. Hope for a season bade the world farewell,
And Freedom shrieked when Kosciusko fell!
3. I heard the trailing garments of the Night
Sweep through her marble halls!
4. O holy Night! from thee I learn to bear
What man has borne before!
Thou layest thy finger on the lips of Care
And they complain no more.
5. As an earthquake rocks a corse
In its coffin in the clay,
So white Winter, that rough nurse,
Rocks the dead-cold Year to-day.
Solemn Hours, wail aloud
For your mother in her shroud!

PRINCIPLE.—*Clearness, energy, and beauty of expression are increased by a judicious use of figures.* Caution, however, must be exercised by the pupil when he attempts to use figures himself. He must see that the figures used are appropriate, and that one figure is not mixed with another.

EXERCISES IN COMPOSITION.

REPRODUCTION XI.

IN THE TOWER.

By the river deep and black,
Where the countless masts arise,
London's Tower lifts its strength
To the English skies.

Centuries ago it stood
Grim as now, and seemed to frown
On the river's rolling flood,
And on London town.

There, one day, knowing not
If for life or if for death,
Led a prisoner through its gate,
Came Elizabeth.

Not as yet the haughty queen,
But a princess, young and fair
With no crown upon her head,
Save of golden hair.

Trembling, passed she through the door,
Door of dread and door of doubt,
Where so many had gone in,
Never to come out.

Foes behind, and spies beside,
Questioned, menaced, and betrayed,
None to counsel, none to help,
Went the royal maid.

Through the heavy-hearted land,
Good men prayed with bated breath:
"Save her, Lord, for Thou canst save —
Save Elizabeth!"

Musing in her dreary cell,
Pacing, all alone, for hours,
In a little garden, set
'Twixt the frowning towers,—

Slowly crept the lagging weeks,
Sadly dragged the lingering day;
Not a prisoner might dare
Even to glance her way.

Not a foot might cross her path,
Nor a signal meet her eye;
Thus the edict of the Lords,
Met in council high.

In the Tower lived children four,
Baby children, full of glee,
And they nothing knew nor cared
What the law might be.

A new playfellow they spied,
That was all they cared or knew,
And, like flies to honey-pot,
Straight to her they flew.

It was vain to tell them nay;
It was vain to shut the door;
Under, over, any way,
Went the children four.

In, like leaping lines of light,
Went they, danced they, full of fun,
Flowers in their tiny hands,
Flowers themselves, each one.

Soft and sweet the princess smiled,
But, by some instinctive art,
Well they knew, the little ones,
She was sad at heart.

Much they longed to ease her pain,
And they found a little key,
Picked it up, and brought, and said,
“Mistress, you are free.

“Now you can unlock the gate,
And can go abroad at will,
Only please come back sometimes,
To us children still.”

When the mighty Council-Lords
Heard the artless tale, one day,
Of the children and their words,
Angry men were they.

“These are little spies,” they swore,
“Letter-carriers — dangerous!
We must look into this thing.
Bring them unto us.”

So before the Council-Lords
Were the little children led,
And of all their acts and words
They were questionèd.

But the babies nothing told:
There was nothing they could tell,
Save, “The lady is so kind,
And we love her well.”

Then the great Lords chid the babes
 (While the parents held their breath),
And forbade them to go near
 “ Dame Elizabeth ”;

Threatening heavy punishments
 Should they dare to disobey,
Or to pass the sentries set
 In the garden way.

Sorely grieved the little ones
 For their playmate fair and good;
Oft they strove to reach the gate,
 But they never could.

For the soldiers, tall and strong,
 Stood to left and stood to right,
And the mothers kept strict watch
 On them, day and night.

Only once, a tiny boy,
 Slipping past the guardians all,
Sought and found a little hole
 In the outer wall.

Put his rosy lips thereto,
 Whispering, “ Mistress, are you there?
I can bring you no more flowers,
 For I do not dare.

“ It was naughty that we came,
 So the great, grand Lordships said ”—
Then he heard the sentry’s step,
 And he turned and fled.

Did the Princess hear the boy?
 Or, astonished, long to know
What could ail her little friends
 That they shunned her so?

Did she ever seek them out
 In the happier after-day,
 When she reigned great England's queen?
 —History does not say.

But the tender childish tale,
 Like a fragrance from dead flower,
 Lingers yet, and maketh sweet
 London's great old Tower.

Still it stands as then it stood,
 Sullen, strong, and seems to frown
 On the river's rolling flood,
 And on London town.

And a traveller from far lands,
 Little known or thought of then
 By the haughty Virgin Queen
 And her merry men,

Standing 'neath its time-worn door,
 Where the busy river runs,
 Smiles to-day, remembering
 Those dear little ones.

SUSAN COOLIDGE.

REPRODUCTION XII.

PROSE READINGS.

DEVELOPMENT XII.

PRINCESS FUZZ.*

'Tis said, "Fine feathers make fine birds";
 No doubt we must believe the words.

But "Handsome is that handsome does,"
 Though all can't dress like Princess Fuzz.

*From "Our Little Ones and The Nursery." Boston: Russell Publishing Co.

Fine dress is well; but don't be vain,
Like Princess Fuzz in her disdain.

Of all the jewels 'neath the sun,
None can be brighter than this one,—

A loving heart and willing hand,
Not dress, make friends in any land.

DEVELOPMENT XIII.

MAMMA'S LITTLE ASSISTANTS.*

Bringing home the wash,
To help Mamma to-day.

Tripping o'er the meadow,
With little hearts so gay.

They live just in the cottage,
Underneath the hill.

But they help Mamma in working,
With earnest heart and will.

"We're Mamma's assistants!"
They will say to you;

And looking at their faces,
We know their tale is true.

MARY D. BRINE.

DEVELOPMENT XIV.

FOUND DEAD IN THE STREET.

I.

The labor is over and done;
The sun has gone down in the west;
The birds are asleep, every one,
And the world has gone to its rest —

* From "Jingles and Joys," etc. New York: Cassell & Co., Limited.

Sleepers on beds of down,
 'Neath cover of silk and gold,
 Soft as on roses new blown,
 Slept the great monarch of old!
 Sleepers on mother's breast,
 Sleepers happy and warm,
 Cosey as birds in their nest,
 With never a thought of harm!
 Sleepers in garrets high,
 'Neath coverlet ragged and old;
 And one little sleeper all under the sky,
 Out in the night and cold!
 Alone in the wide, wide world,
 Christless, motherless, he;
 Begging or stealing to live, and whirled
 Like waif on an angry sea.

II.

The daisy looks up from the grass,
 Fresh from the fingers of night,
 To welcome the birds as they pass,
 And drink in fresh rivers of light.
 Sleepers on mother's breast
 Waken to summer and mirth;
 But one little sleeper has gone to his rest,
 Never to waken on earth—
 Dead—found dead in the street,
 All forsaken and lorn;
 Damp from the head to the feet,
 With the dews of the sweet May morn!

III.

Dead—for the want of a crust!
 Dead—in the cold night air;
 Dead—and under the dust,
 Without ever a word of prayer!
 In the heart of the wealthiest city,
 In this most Christian land,

Without ever a word of pity
Or the touch of a kindly hand!

REPRODUCTION XIII.

THE ROMANCE OF THE SWAN'S NEST.

Little Ellie sits alone
'Mid the beeches of the meadow,
By the stream-side on the grass,
And the trees are showering down
Doubles of their leaves in shadow,
On her shining hair and face.

She has thrown her bonnet by,
And her feet she has been dipping
In the shallow water's flow.
Now she holds them nakedly
In her hands, all sleek and dripping,
While she rocketh to and fro.

Little Ellie sits alone,
And the smile she softly uses,
Fills the silence like a speech,
While she thinks what shall be done —
And the sweetest pleasure chooses
For her future within reach.

Little Ellie in her smile
Chooses. . . . "I will have a lover,
Riding on a steed of steeds!
He shall love me without guile,
And to *him* I will discover
The swan's nest among the reeds.

"And the steed shall be red-roan,
And the lover shall be noble,
With an eye that takes the breath.
And the lute he plays upon,

Shall strike ladies into trouble,
As his sword strikes men to death.

“And the steed, it shall be shod
All in silver, housed in azure,
And the mane shall swim the wind;
And the hoofs along the sod
Shall flash onward and keep measure,
Till the shepherds look behind.

“But my lover will not prize
All the glory that he rides in,
When he gazes on my face.
He will say, ‘O Love, thine eyes
Build the shrine my soul abides in,
And I kneel here for thy grace.’

“Then, ay, then — he shall kneel low
With the red-roan steed anear him —
Which shall seem to understand —
Till I answer, ‘Rise and go!
For the world must love and fear him
Whom I gift with heart and hand.’

“Then he will arise so pale,
I shall feel my own lips tremble
With a yes I must not say,
Nathless maiden-brave, ‘Farewell,’
I will utter and dissemble —
‘Light to-morrow with to-day.’

“Then he’ll ride among the hills
To the wide world past the river,
There to put away all wrong;
To make straight distorted wills,
And to empty the broad quiver
Which the wicked bear along.

“Three times shall a young foot-page
Swim the stream and climb the mountain

And kneel down beside my feet —
‘Lo, my master sends this gage,
Lady, for thy pity’s counting!
What wilt thou exchange for it?’

“And the first time, I will send
A white rosebud for a guerdon —
And the second time, a glove;
But the third time — I may bend
From my pride, and answer — ‘Pardon,
If he comes to take my love.’

“Then the young foot-page will run —
Then my lover will ride faster,
Till he kneeleth at my kuee:
‘I am a duke’s eldest sou;
Thousand serfs do call me master —
But, O love, I love but *thee!*’

“He will kiss me on the mouth
Then, and lead me as a lover
Through the crowds that praise his deeds:
And when soul-tied by one troth
Unto *him* I will discover
That swan’s nest among the reeds.”

Little Ellie, with her smile
Not yet ended, rose up gaily,
Tied the bonnet, donned the shoe,
And went homeward, round a mile,
Just to see, as she did daily,
What more eggs were with the two.

Rushing through the elm-tree copse,
Winding up the stream, light-hearted,
Where the osier pathway leads —
Past the boughs, she stoops — and stops.
Lo, the wild swan had deserted —
And a rat had gnawed the reeds.

Ellie went home sad and slow.
 If she found the lover ever,
 With his red-roan steed of steeds,
 Sooth I know not! but I know
 She could never show him—never,
 That swan's nest among the reeds!
ELIZABETH BARRETT BROWNING.

DEVELOPMENT XV.

THE LITTLE FLOWER GIRL.*

See little patient Bessie,
 As through the street she goes.
 What is she doing, think you, dear?
 She's showing us a rose.
 Poor, patient little Bessie!
 Her face is pale and sad.
 If she could sell her flowers now,
 I know 'twould make her glad.
 When on the street we meet her,
 We'll speak a kindly word.
 It may be gentle words are not
 By Bessie often heard.
 If we can make her happy,
 Then let us freely buy
 One little rose to please her heart;
 Hark! hear the sweet voice cry:—
 "Who'll buy my sweet, fresh flowers?
 I gathered them to-day!
 Kind ladies, and kind gentlemen,
 For just a moment stay,
 And see my lovely flowers,
 My roses sweet and fair!
 I'll give them each to anyone
 Who has five cents to spare."

MARY D. BRINE.

*From "Jingles and Joys," etc. New York: Cassell & Co., Limited.

DEVELOPMENT XVI.**BULLFROG TALK.***

Crodunk, crodunk! I'm the wisest frog,
That ever lived in this muddy bog.
I know the world, though they say I'm green,
For I see it all behind a screen.

Crodunk, crodunk! I keep a school
Down in the shady, watery pool.
The young ones learn to dive and swim,
And then they sing a temperance hymn.

Crodunk, crodunk! I have a wife;
But she and I ne'er meet in strife.
All know I often say "Kerchog!"
Which means that I'm a model frog.

GRACE H. KNAPP.

DEVELOPMENT XVII.**HOUSEKEEPING.†**

They were a loving couple,
And they built a cosey nest
Right snugly in the thicket
Where the little wife might rest,
While the husband bird was singing
His tuneful serenade,
And the wifie bird was listening
In the midst of leafy shade.
But one day a cruel hunter
Came shooting by that way,
And there was but one bird nesting
When came the close of day.

* From "Our Little Ones and The Nursery." Boston: Russell Publishing Co.

† From "Jingles and Joys," etc. New York: Cassell & Co., Limited.

Oh, how long the wife waited,
For the mate that sang no more!
Dear boys, are you not sorry
For that birdie's heart so sore?

MARY D. BRINE.

REPRODUCTION XIV.

EASTER LILIES.

A little maid walked smiling on her way,
Bearing white lilies on an Easter day;
Herself a lily, pure and fair as they.

But, as she passed, they bore along the mart
A little child whom death had set apart,
His small hands lying empty on his heart.

Close to the bier the little maiden pressed,
And laid her lilies on the pulseless breast,
Saying, "Take these to light thee to thy rest.

"If to my Lord I bring no lily bell,
He is so near my heart He knows full well
I love Him more than any tongue can tell."

Altar and chancel shone with radiant bloom,
Breathing sweet odors through the minster's gloom,
Type of the life that triumphed o'er the tomb.

She heard the organ's solemn voice, that soared
As if in Heaven to seek the risen Lord
Crowned by His angels, by His saints adored.

While, out of sight, a woman sang alone,
With such a wondrous rapture in her tone,
She seemed a seraph singing by the throne.

The little maid knelt down with reverent grace,
And a great light fell on her upturned face,
Bringing a vision of the heavenly place;

Wherein she saw her Lord, with smiling eyes,
Amid the countless hosts of Paradise,
Bearing the little child, by death made wise.

Her very heart ran o'er with joy to see
Her lilies blooming by the Master's knee,
Grown fair as any deathless flowers might be.

While from the blessed child this message fell:
"Dear Lord, thy little maid, who loves Thee well,
Sends these, by me, her faithful love to tell."

Blessed are they whose prayers in deeds find wing,
Whose hands the gifts of humble service bring,
And in his lowly children serve their king.

Blessed are they who hear the Master plead,
In every cry of human woe or need;
Lo! in their hearts the Lord is risen indeed.

EMILY HUNTINGTON MILLER.

DEVELOPMENT XVIII.

THE WISH.

TOPICAL OUTLINE.

1. Little Jack and Nell sent on an errand.
2. On their way they pick the last rose on a bush by the roadside.
3. A fairy appears, who tells them that they have picked the enchanted rose, and that whatever they first wish for they shall receive.
4. They presently spy some berries high above their reach, and forgetful of the rose, wish they were tall enough to reach the berries.
5. They suddenly become tall as giants.
6. They search a long time for the fairy, that she may restore them to their proper size, but cannot find her.
7. Are obliged to return home sorrowful.
8. The fairy at last appears, and restores them to their natural size.

DEVELOPMENT XIX.

ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)
 Awoke one night from a deep dream of peace,
 And saw, within the moonlight in his room,
 Making it rich, and like a lily in bloom,
 An angel writing in a book of gold:—
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 “What writest thou?”—The vision raised its head,
 And with a look made all of sweet accord,
 Answered, “The names of those who love the Lord.”
 “And is mine one?” said Abou. “Nay, not so,”
 Replied the angel. Abou spoke more low,
 But cheerly still; and said, “I pray thee then,
 Write me as one that loves his fellow-men.”

The angel wrote, and vanished. The next night
 It came again with a great wakening light;
 And showed the names whom love of God had blessed,
 And lo! Ben Adhem’s name led all the rest.

LEIGH HUNT.

SUBJECTS FOR STORY.

Dispute between Mouth, Nose, and Eyes, concerning their respective Usefulness to Man.

On the Death and Burial of a Bird.

Two Parent Birds on the Robbing of their Nest.

Meditations of a Church Mouse.

Two Dolls’ Opinions of their Mistresses.

The Experience of a Silver Dollar.

The Crow and the Scarecrow.

The Flower and the Clouds.

The Tea-kettle’s Song.

The Dance of the Leaves.

What the Masks in a Shop Window Did.

Little Bennie in the Hay-field.

Dollie's Christmas.

The Adventures of the Toy Soldiers.

Mrs. Jenkins' Poodle.

How Madge Learned to Skate.

The Cat and the Canary Bird.

The Snow Fort.

The Story of a Bear.

CHAPTER V.

LETTER-WRITING.

A pleasing and instructive exercise is the composition of letters. The pupil may write of actual occurrences, or may draw upon his imagination.

A letter consists of six parts:—

- | | |
|----------------|-------------------------|
| 1. Heading. | 4. Body. |
| 2. Address. | 5. Complimentary Close. |
| 3. Salutation. | 6. Signature. |

THE HEADING.

EXAMPLES.

Ann Arbor, Jan. 9, 1879.

*Box 234, Kalamazoo, Mich.,
May 5, 1865.*

*235 West Garfield Ave.,
Akron, Ohio,
Dec. 25, 1876.*

The Heading should consist of: (1) The *name of the place* from which the letter is written, and should contain all the items necessary for your correspondent to know in directing his answer; as, town, county, state, number of

street, or post-office box. (2) The *date* of writing, that is, the day of the month, the month, and the year.

The Heading may occupy the right of one, two, or even three lines at the top of the page, leaving a margin at the top of not less than an inch and a half. In all except business letters, the Heading may be placed below the Signature, at the left margin.

THE ADDRESS.

EXAMPLES.

Miss Louise Ingham,
Rochester, New York.

Messrs. Thompson, Brown & Co.,
23 Hawley St., Boston, Mass.

Rev. John Biddings,
195 Lafayette St.,
Detroit, Mich.

By examining these examples it will be seen that the Address consists of two parts: (1) The name and title of the person addressed. (2) The place to which the letter is to be sent.

The address begins at the left margin, and may occupy one, two, or even three lines just below the heading. In any except business letters it may be placed near the left margin on the line below the signature. In familiar letters it is often omitted.

THE SALUTATION.

EXAMPLES.

Dear Sir,—I have delayed returning an answer to your kind letter, etc.

Dear Madam,—

I have the honor to acknowledge the receipt, etc.

My Dear Friend,—

What a pleasant surprise you gave me by sending, etc.

The Salutation stands on the line below the address, or if the address is placed at the close, on the line below the heading.

If the address is long, a comma and a dash are placed after the Salutation, and the body of the letter begins upon the same line. If the address is short, or placed at the close, the body begins on the line below the Salutation. (See Models of Letters.)

THE COMPLIMENTARY CLOSE AND SIGNATURE.

EXAMPLES.

We remain, Sir,
Most respectfully yours,
Chas. Adams & Co.

Most affectionately
Yours friend,
Emma L. Baker.

Your loving daughter,
Mary E. Sinclair.

The Complimentary Close consists of the closing words of respect or affection. It may occupy one, two, or even three lines toward the right. The signature follows on the line below. The Complimentary Close, the Heading, and the Address are followed by a period, and the parts are separated by the comma.

The Complimentary Close and the Salutation must correspond in the degree of respect or affection expressed. To strangers or superiors the proper Salutation is, *Sir*, *Dear Sir*, *My Dear Sir*, *Madam*, *Dear Madam*, etc., and the corresponding Complimentary Close is, *Respectfully yours*, *Very respectfully yours*, *With highest regards*, *Gratefully yours*, *Truly yours*, etc. To friends and relatives the Salutation is *Dear Father*, *My Dear*

Uncle, Dearest Cousin, My Dear Friend, etc., and the corresponding Complimentary Close is Your loving daughter, Most affectionately yours, Your sincere friend, etc.

THE SUPERScription.

EXAMPLES.

<p>STAMP.</p>	<p><i>Miss Ida B. Baker,</i> <i>Marysville,</i> <i>Box 507. California.</i></p>
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<p>STAMP.</p>	<p><i>Hon. Chas. S. Robertson,</i> <i>188 Lafayette Ave.,</i> <i>Detroit,</i> <i>Mich.</i></p>
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STAMP.	<p><i>Messrs. S. C. Briggs & Co., 87 & 89 Wabash Ave., Chicago, Ill.</i></p>
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The Superscription is the address upon the envelope. The name should be about midway between the top and bottom of the envelope, and at about equal distances from the two ends.

MODEL 1.**BUSINESS LETTER.**

4 Park St., Boston, Mass.,

May 26, 1882.

*Mrs. M. E. Dawson,
Jacksonville, Ill.*

*Dear Madam,—Your letter of the
23d inst. is at hand. We do not sell
single poems from the Leaflets in quantity,*

but we have published "*The Building of the Ship*" in a pamphlet with "*Evangeline*," and supply teachers with the same at the rate of fifteen cents per copy. There are notes to the poems, but no illustrations.

Yours truly,

Haughton, Mifflin & Co.

MODEL 2.

NOTE FROM CHARLES DICKENS TO MR. FIELDS.

Office of All the Year Round, London,
Wednesday, May 19, 1869.

My Dear Fields,—

Suppose we give the weather a longer chance, and say Monday instead of Friday! I think we must be safer with that precaution! If Monday will suit you, I propose that we meet here that day,—your ladies and you and I,—and cast ourselves on the stony-hearted streets. If it be

bright for St. Paul's, good; if not, we can take some other lion that roars in dull weather. We will dine here at six, and meet here at half-past two. So if you should want to go elsewhere after dinner, it can be done, notwithstanding. Let me know in a line what you say.

O the delight of a cold bath this morning, after those lodging-houses! And a mild sniffer of punch, on getting into the hotel last night, I found what my friend Mr. Wegg calls, "Mellering, sir, very mellering."

With kindest regards,

ever affectionately,

Charles Dickens.

MODEL 3.

LETTER TO THOMAS CARLYLE FROM MRS. CARLYLE IN THE NAME
OF HER DOG NERO.

5 Cheyne Row, Chelsea:

Tuesday, Jan. 29, 1850.

Dear Master,— I take the liberty to write to you myself (my mistress being out of the way of writing to you, she says), that you may know Columbine (the cat) and I are quite well and play about, as usual. There was no dinner yesterday to speak of; I had for my share only a piece of biscuit that might have been round the world; and if Columbine got anything at all, I didn't see it. I made a grab at one or two "small beings" on my mistress's plate; she called them heralds of the morn; but my mistress said, "Don't you wish you may get it?" and boxed my ears! I wasn't taken to walk on account of its be-

ing wet. And nobody came, but a man for "burial rate", and my mistress gave him a rowing, because she wasn't going to be buried here at all! Columbine and I don't mind where we are buried!

This is a fine day for a run, and I hope I may be taken to see Mohe and Dumm. They are both nice, well bred dogs, and always so glad to see me; and the parrot is great fun, when I spring at her; and Mrs. Lindsay has always such a lot of bones, and doesn't mind Mohe and Dumm and me eating them on the carpet. I like Mrs. Lindsay very much!

Tuesday evening.

Dear Master,—My mistress brought my chair, and said, "Come along with me, while it shined, and I could finish after." But she kept me so long in the London Library, and other places, that I

had to miss the post. An old gentleman in the omnibus took such notice of me! He looked at me a long time, and then turned to my mistress, and said, "Sharp, isn't he?" And my mistress was so good as to say, "O yes!" And then the old gentleman said again, "I knew it! easy to see that!" And he put his hand in his hind pocket, and took out a whole biscuit, a sweet one, and gave it me in bits. I was quite sorry to part from him, he was such a good judge of dogs. Mr. Greig from Canadagua, and his wife, left cards while we were out. Columbine said she saw them through the blind, and they seemed nice people.

Wednesday.

I left off last night, dear master, to be washed. This morning I have seen a note from you, which says you will come

to-morrow. Columbine and I are extremely happy to hear it; for then there will be some dinner to come and go on. Being to see you so soon, no more at present from your

Obedient little dog,

Nero.

HINTS ON LETTER-WRITING.

1. The greatest charm of a letter lies in simplicity and unaffected ease. This does not, however, imply a lack of painstaking in the composition. To relatives and friends, write frankly and affectionately; to superiors and strangers, respectfully.

2. Do not fill your letters with apologies and mere repetitions; but with chat, news, or information. Business letters should be brief and to the point.

3. Do not neglect to express your affection or respect for your correspondent by the use of the prescribed forms.

4. A letter has two margins. The first is at the top of the page and is an inch and a half in depth, or more if the letter is to be short. The second is at the left of the page, and should not generally be more than a half or three-fourths of an inch, unless the page is wide.

5. Copy and fold with neatness. It is an insult to a correspondent to send a letter carelessly written, or blotted, or awkwardly folded.

—
SUBJECTS FOR LETTER-WRITING.

Taking the letters given above as models, write letters on some of the following subjects:—

From Dog Dick to his absent master.

To Santa Claus.

From Dolly to her mistress.

To Cousin Fannie, describing Christmas.

To Mamma, giving an account of a visit.

To Papa, describing some remarkable event.

To an absent schoolmate, discussing school matters.

To a friend, telling the news.

To Papa, stating your opinion of books you are reading.

To a friend, giving your opinion of certain public events.

PART II.

CHAPTER VI.

THE PARAPHRASE.

The Paraphrase is a full and exact reproduction of an author's thought in one's own language; it is a sort of translation from the author's language to one's own. It differs from Reproduction in being more *minute*.

RULES FOR THE PARAPHRASE.

1. Do not make this a mere *substitution* of one word for another; but read the passage, get the full meaning of every word in it, and the collective sense of the whole. Fill your mind with the thought; then express it freely in your own language; avoid as much as possible even the same construction of sentence.

2. You must not use the words of the author, except in those few cases where there is no fitting substitute of word or phrase.

3. You will sometimes find it difficult to be as brief as your author. He may have learned to condense much thought into few words. Imitate him, however, as well

as you can, but not at the expense of fulness or clearness.

4. Try to reproduce any peculiar excellences of the author's style; its dignity, its elegance, its humor.

5. In paraphrasing poetry, do not try to follow all its poetic flights; changes of figurative expressions are allowable.

6. Having written the passage, compare it with the original, and change whatever expressions you may inadvertently have copied. See to it that your rendering is a clear, well expressed, and perfectly intelligible piece of English. Apply with care the Principles of Expression.

A passage may be paraphrased in a variety of ways. Take for example the following paraphrases of Milton's lines:—

*Now came still evening on, and twilight gray
Had in her sober livery all things clad.*

PARAPHRASES.

1. The silence of evening now approached, and twilight had wrapped the earth in gloom.

2. Silent evening was now drawing on, and the earth was enveloped in the dusk of twilight.

3. Evening was silently approaching; twilight had already enveloped the earth.

4. The peaceful repose of evening was now at hand, and the dusky veil of twilight had covered the face of nature.

SELECTIONS FOR PARAPHRASING.

SELECTION I.

SELLA.

A FAIRY TALE.

Beside a pleasant dwelling, ran a brook
Scudding along a narrow channel paved
With green and yellow pebbles; yet full clear
Its waters were, and colorless and cool,
As fresh from granite rocks. A maiden oft
Stood at the open window, leaning out,
And listening to the sound the water made,
A sweet, eternal murmur, still the same,
And not the same; and oft, as spring came on,
She gathered violets from its fresh, moist bank,
To place within her bower, and when the herbs
Of summer drooped beneath the midday sun,
She sat within the shade of a great rock,
Dreamily listening to the streamlet's song.
Ripe were the maiden's years; her stature showed
Womanly beauty, and her clear, calm eye
Was bright with venturous spirit, yet her face
Was passionless, like those by sculptor graven
For niches in a temple. Lovers oft
Had wooed her, but she only laughed at love,
And wondered at the silly things they said.

EXAMPLE OF PARAPHRASE.

BY A PUPIL.

A pleasant home stood on the bank of a swiftly flowing streamlet, through whose transparent depths shone the brightly colored pebbles on the bottom, and whose waters were as cold as if they had just sprung from their hiding-place among rocks of granite. A fair

maid often came to the open window of the dwelling, and, leaning there, would listen to the pleasant babble of the stream, a song old, yet ever new.

When spring brought forth the nodding, blue-eyed violets, she plucked them from the streamlet's bank, and carried them home to adorn her arbor. In summer, when all the verdure withered beneath the scorching sun of noontime, she sought a cool retreat beneath an over-hanging rock, and listened to the music of the brook, while her thoughts drifted away in idle fancy.

She was in the full bloom of youth, her figure was tall and womanly, and her clear, tranquil eye shone with life and daring; but her calm face was as passionless as one moulded by a sculptor's hand to place in temple walls.

Many lovers bestowed their affection upon her, but she ridiculed love, and they excited in her no other emotion than that of surprise at the folly of their words.

PARAPHRASE I.

Discriminate between the synonymes * *babble, prattle, chatter, chat*. Study especially *trailing, dell, sylvan, shallop, prow*.

'Twas her delight to wander where wild vines
O'erhang the river's brim, to climb the path
Of woodland streamlet to its mountain springs,
To sit by gleaming wells and mark below
The image of the rushes on its edge,
And, deep beyond, the trailing clouds that slid
Across the fair blue space. No little fount
Stole forth from hanging rock; or in the side

* NOTE.—The term Synonyme is applied to words that have *nearly* or *quite* the same meaning. There are, however, few words that have exactly the same meaning. The pupil, therefore, must not suppose that all the synonymes given in the dictionary in definition of a word can be used as *substitutes*. For example, though *kill, murder, and assassinate* are given as synonymes, yet there is a marked distinction. A man may be *killed* without being *murdered* and murdered without being *assassinated*.

Of hollow dell, or under roots of oak,
 No rill came trickling, with a stripe of green,
 Down the bare hill, that to this maiden's eyes
 Was not familiar. Often did the banks
 Of river or of sylvan lakelet hear
 The dip of oars with which the maiden rowed
 Her shallop, pushing ever from the prow
 A crowd of long, light ripples toward the shore.
 Two brothers had the maiden, and she thought,
 Within herself: "I would I were like them;
 For then I might go forth alone, to trace
 The mighty rivers downward to the sea,
 And upward to the brooks that, through the year,
 Prattle to the cool valleys.

TO THE TEACHER.—The distinctions between synonymes should, as far as possible, be deduced from examples by the pupils themselves. One of each set of synonymes is found in the text; have the pupils decide whether the others of the same set could be used equally well in its stead. The distinctions are given in the unabridged dictionaries, and with more fulness in works on synonymes; as Crabbe's "Synonymes," and with especial clearness in Smith's "Synonymes Discriminated." Whatever also can be done in getting at the *meaning of the roots* of difficult words, in tracing the words derived from the *same root*, in studying the meaning of *prefixes* and *suffixes*, will all lead to the end in view, *accuracy in the use of words*.

PARAPHRASE II.

Discriminate between *worship*, *adore*; between *pile*, *heap*, *accumulate*. In this and the following exercises, make a careful study of the *figures*.

"I would know

What races drink their waters; how their chiefs
 Bear rule, and how men worship there, and how
 They build, and to what quaint device they frame,
 Where sea and river meet, their stately ships;
 What flowers are in their gardens, and what trees
 Bear fruit within their orchards; in what garb
 Their bowmen meet on holidays, and how

Their maidens bind the waist and braid the hair.
 Here, on these hills, my father's house o'erlooks
 Broad pastures grazed by flocks and herds, but there
 I hear they sprinkle the great plains with corn,
 And watch its springing up; and when the green
 Is changed to gold, they cut the stems and bring
 The harvest in, and give the nations bread.
 And there they hew the quarry into shafts,
 And pile up glorious temples from the rock,
 And chisel the rude stones to shapes of men.
 All this I pine to see, and would have seen,
 But that I am a woman, long ago."

Thus in her wanderings did the maiden dream,
 Until, at length, one morn in early spring,
 When all the glistening fields lay white with frost,
 She came half breathless where her mother sat:
 "See, mother dear," said she, "what I have found,
 Upon our rivulet's bank; two slippers, white
 As the mid-winter snow, and spangled o'er
 With twinkling points, like stars, and on the edge
 My name is wrought in silver; read, I pray,
 'Sella,' the name thy mother, now in heaven,
 Gave at my birth; and sure, they fit my feet!"

PARAPHRASE III.

Discriminate between *prudent*, *cautious*, *discreet*.
 Study especially *characters*, *mystic*, *rustic*, *contexture*.

"A dainty pair," the prudent matron said,
 "But thine they are not. We must lay them by
 For those whose careless hands have left them here;
 Or haply they were placed beside the brook
 To be a snare. I cannot see thy name
 Upon the border,—only characters
 Of mystic look and dim are there, like signs
 Of some strange art; nay, daughter, wear them not."

Then Sella hung the slippers in the porch
Of that broad, rustic lodge, and all who passed
Admired their fair contexture, but none knew
Who left them by the brook. And now, at length,
May, with her flowers and singing birds, had gone,
And on bright streams and into deep wells shone
The high mid-summer sun. One day, at noon,
Sella was missed from the accustomed meal.
They sought her in her favorite haunts, they looked
By the great rock, and far along the stream,
And shouted in the sounding woods her name.
Night came, and forth the sorrowing household went
With torches over the wide pasture grounds
To pool and thicket, marsh and briery dell,
And solitary valley far away.
The morning came, and Sella was not found.
The sun climbed high; they sought her still: the noon,
The hot and silent noon, heard Sella's name,
Uttered with a despairing cry, to wastes
O'er which the eagle hovered.

PARAPHRASE IV.

Discriminate between *amaze*, *wonder*, *surprised*, *astonished*. Study especially *amber*, *impulse*, *gallant*, *crag*, *eddies*.

As the sun
Stooped toward the amber west to bring the close
Of that sad, second day, and, with red eyes,
The mother sat within her home alone,
Sella was at her side. A shriek of joy
Broke the sad silence; glad, warm tears were shed,
And words of gladness uttered. "Oh, forgive,"
The maiden said, "that I could e'er forget
Thy wishes for a moment. I just tried
The slippers on, amazed to see them shaped
So fairly to my feet, when, all at once,

I felt my steps upborne and hurried on
Almost as if with wings. A strange delight,
Blent with a thrill of fear, o'ermastered me,
And, ere I knew, my plashing steps were set
Within the rivulet's pebbly bed, and I
Was rushing down the current. By my side
Tripped one as beautiful as ever looked
From white clouds in a dream, and, as we ran,
She talked with musical voice, and sweetly laughed.
Gayly we leaped the crag, and swam the pool,
And swept with dimpling eddies round the rock,
And glided between shady meadow banks.
The streamlet, broadening as we went, became
A swelling river, and we shot along
By stately towns, and under leaning masts
Of gallant barks, nor lingered by the shore
Of blooming gardens; onward, onward still,
The same strong impulse bore me till, at last,
We entered the great deep, and passed below
His billows, into boundless spaces, lit
With a green sunshine.

PARAPHRASE V.

Discriminate between *hideous*, *ghastly*, *grim*. Study especially *mazy*, *frond*, *distaff*, *screen*, *dulse*.

Here were mighty groves
Far down the ocean valleys, and between
Lay what might seem fair meadows, softly tinged
With orange and with crimson. Here arose
Tall stems, that, rooted in the depths below,
Swung idly with the motions of the sea;
And here were shrubberies in whose mazy screen
The creatures of the deep made haunt. My friend
Named the strange growths, the pretty coralline,
The dulse with crimson leaves, and, streaming far,

Sea-thong and sea-lace. Here the tangle spread
 Its broad, thick fronds, with pleasant bowers beneath,
 And oft we trod a waste of pearly sands,
 Spotted with rosy shells, and thence looked in
 At caverns of the sea whose rock-roofed halls
 Lay in blue twilight. As we moved along,
 The dwellers of the deep, in mighty herds,
 Passed by us, reverently they passed us by,
 Long trains of dolphins rolling through the brine,
 Huge whales that drew the waters after them,
 A torrent stream, and hideous hammer-sharks,
 Chasing their prey; I shuddered as they came;
 Gently they turned aside and gave us room."
 Hereat broke in the mother, "Sella, dear,
 This is a dream, the idlest, vainest dream."
 "Nay, mother, nay; behold this sea-green scarf,
 Woven of such threads as never human hand
 Twined from the distaff. She who led my way
 Through the great waters, bade me wear it home —
 A token that my tale is true.

PARAPHRASE VI.

Discriminate between *huge, enormous, immense, vast, monstrous*. Study especially *abyss, wavelets, cull, midrib, plummet, downy*.

"‘And keep,’

She said, ‘the slippers thou hast found, for thou,
 When shod with them, shalt be like one of us,
 With power to walk at will the ocean floor,
 Among its monstrous creatures unafraid,
 And feel no longing for the air of heaven
 To fill thy lungs, and send the warm, red blood
 Along thy veins. But thou shalt pass the hours
 In dances with the sea-nymphs, or go forth,
 To look into the mysteries of the abyss

Where never plummet reached. And thou shalt sleep
Thy weariness away on downy banks
Of sea-moss, where the pulses of the tide
Shall gently lift thy hair, or thou shalt float
On the soft currents that go forth and wind
From isle to isle, and wander through the sea.'
So spake my fellow-voyager, her words
Sounding like wavelets on a summer shore,
And then we stopped beside a hanging rock,
With a smooth beach of white sands at its foot,
Where three fair creatures like herself were set
At their sea-banquet, crisp and juicy stalks,
Culled from the ocean's meadows, and the sweet
Midrib of pleasant leaves, and golden fruits,
Dropped from the trees that edge the southern isles,
And gathered on the waves. Kindly they prayed
That I would share their meal, and I partook
With eager appetite, for long had been
My journey, and I left the spot refreshed.

PARAPHRASE VII.

Discriminate between *high*, *tall*, *lofty*. Study especially *pinnacle*, *molten*, *founder*, *oppress*.

"And then we wandered off amid the groves
Of coral, loftier than the growths of earth;
The mightiest cedar lifts no trunk like theirs,
So huge, so high, toward heaven, nor overhangs
Alleys and bowers so dim. We moved between
Pinnacles of black rock; which, from beneath,
Molten by inner fires, so said my guide,
Gushed long ago into the hissing brine,
That quenched and hardened them; and now they stand
Motionless in the currents of the sea
That part and flow around them. As we went,
We looked into the hollows of the abyss,

To which the never-resting waters sweep
 The skeletons of sharks, the long white spines
 Of narwhale and of dolphin, bones of men
 Shipwrecked, and mighty ribs of foundered barks.
 Down the blue pits we looked, and hastened on.
 But beautiful the fountains of the sea
 Sprang upward from their bed; the silvery jets
 Shot branching far into the azure brine,
 And where they mingled with it, the great deep
 Quivered and shook, as shakes the glimmering air
 Above a furnace. So we wandered through
 The mighty world of waters, till at length
 I wearied of its wonders, and my heart
 Began to yearn for my dear mountain home.
 I prayed my gentle guide to lead me back
 To the upper air. 'A glorious realm,' I said,
 'Is this thou openest to me; but I stray
 Bewildered in its vastness; these strange sights
 And this strange light oppress me. I must see
 The faces that I love, or I shall die.'

PARAPHRASE VIII.

Discriminate between *murmur*, *complain*, *repine*.
 Study especially *marvels*, *clamber*, *current*, *dart*.

"She took my hand, and, darting through the waves,
 Brought me to where the stream by which we came
 Rushed into the main ocean. Then began
 A slower journey upward. Wearily
 We breasted the strong current, climbing through
 The rapids tossing high their foam. The night
 Came down, and, in the clear depth of a pool,
 Edged with o'erhanging rock, we took our rest
 Till morning; and I slept, and dreamed of home
 And thee. A pleasant sight the morning showed;
 The green fields of this upper world, the herds

That grazed the bank, the light on the red clouds,
 The trees, with all their host of trembling leaves,
 Lifting and lowering to the restless wind
 Their branches. As I woke, I saw them all
 From the clear stream; yet strangely was my heart
 Parted between the watery world and this,
 And as we journeyed upward, oft I thought
 Of marvels I had seen, and stopped and turned,
 And lingered, till I thought of thee again;
 And then again I turned, and clambered up
 The rivulet's murmuring path, until we came
 Beside this cottage door. There tenderly
 My fair conductor kissed me, and I saw
 Her face no more. I took the slippers off.
 Oh! with what deep delight my lungs drew in
 The air of heaven again, and with what joy
 I felt my blood bound with its former glow:
 And now I never leave thy side again."

WILLIAM CULLEN BRYANT.

SUMMARY I.

Make an outline of topics, and then write a Summary, or Review, of Selection 1. A Summary differs from a Reproduction in being much *briefer*. It is the opposite of Development. It is a *condensation* of the whole into as brief space as may be. Seize upon the *outlines*, omitting the less important *details*. Attend carefully to *proportion*, not dwelling unduly upon any one part at the expense of the rest.

SUMMARY II.

Read the remainder of "Sella" in Bryant's Poems, and write a Summary.

SUBJECTS FOR STORY.

You may now write an original story of more ambitious pretensions than any you have tried before, imitating somewhat the story of "Sella." Attend carefully to *unity*; that is, do not introduce anything not belonging to the story. See also that there are no *inconsistencies*. Select from the following.

The Golden Arrow.	The Queen of Rainbow Land.
The Magical Flute.	The Mermaid's Dream.
The Wishing Stone.	Daisy's Visit to Fairy Land.
An Autobiography of a Statue.	The Ice King.

SELECTION II.

SNOW-BOUND.

A WINTER IDYL.

PARAPHRASE IX.

Discriminate between *augur*, *presage*, *forebode*, *portend*. Study especially *waning*, *ominous*, *rhythm*, *stanchion*, *querulous*.

The sun that brief December day
 Rose cheerless over hills of gray,
 And, darkly circled, gave at noon
 A sadder light than waning moon.
 Slow tracing down the thickening sky
 Its mute and ominous prophecy,
 A portent seeming less than threat,
 It sank from sight before it set.
 A chill no coat, however stout,
 Of homespun stuff, could quite shut out,

A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of life-blood in the sharpened face,
The coming of the snow-storm told.
The wind blew east: we heard the roar
Of Ocean on his wintry shore,
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

Meanwhile we did our nightly chores,—
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's-grass for the cows;
Heard the horse whinnying for his corn;
And, sharply clashing horn on horn,
Impatient, down the stanchion rows
The cattle shake their walnut bows;
While, peering from his early perch
Upon the scaffold's pole of birch,
The cock his crested helmet bent
And down his querulous challenge sent.

Unwarmed by any sunset light
The gray day darkened into night,—
A night made hoary with the swarm
And whirl-dance of the blinding storm,
As, zigzag, wavering to and fro,
Crossed and recrossed the wingèd snow.
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.

Study carefully this fine example of *description*. Before attempting the paraphrase, make as minute an outline of topics as possible; then from it write freely in your own way.

PARAPHRASE X.

Discriminate between *marvell*, *wonder*, *miracle*. Study especially *spherule*, *pellicle*, *hoary*, *supernal*.

So all night long the storm roared on;
 The morning broke without a sun;
 In tiny spherule traced with lines
 Of Nature's geometric signs,
 In starry flake, and pellicle,
 All day the hoary meteor fell;
 And, when the second morning shone,
 We looked upon a world unknown,
 On nothing we could call our own.
 Around the glistening wonder bent
 The blue walls of the firmament,
 No cloud above, no earth below,—
 A universe of sky and snow!
 The old familiar sights of ours
 Took marvellous shapes; strange domes and towers
 Rose up where sty or corn-crib stood,
 Or garden wall, or belt of wood;
 A smooth white mound the brush-pile showed;
 A fenceless drift, what once was road;
 The bridle-post an old man sat
 With loose-flung coat and high cocked hat;
 The well-curb had a Chinese roof;
 And even the long sweep, high aloof,
 In its slant splendor, seemed to tell
 Of Pisa's leaning miracle.

A prompt, decisive man, no breath
 Our father wasted: "Boys, a path!"
 Well pleased, (for when did farmer boy
 Count such a summons less than joy?)

Our buskins on our feet we drew;
 With mittened hands, and caps drawn low,

To guard our necks and ears from snow,
 We cut the solid whiteness through.
 And, where the drift was deepest, made
 A tunnel, walled and overlaid
 With dazzling crystal: we had read
 Of rare Aladdin's wondrous cave,
 And to our own his name we gave,
 With many a wish the luck were ours
 To test his lamp's supernal powers.

PARAPHRASE XI.

Discriminate between *brute*, *beast*; between *savage*,
barbarous.

We reached the barn with merry din,
 And roused the prisoned brutes within.
 The old horse thrust his long neck out,
 And, grave with wonder, gazed about;
 The cock his lusty greeting said,
 And forth his speckled harem led;
 The oxen lashed their tails, and hooked,
 And mild reproach of hunger looked;
 The hornèd patriarch of the sheep,
 Like Egypt's Amun roused from sleep,
 Shook his sage head with gesture mute,
 And emphasized with stamp of foot.

All day the gusty north wind bore
 The loosening drift its breath before;
 Low circling round its southern zone,
 The sun through dazzling snow-mist shone.
 No church-bell lent its Christian tone
 To the savage air, no social smoke
 Curled over woods of snow-hung oak.
 A solitude made more intense
 By dreary-voicèd elements,
 The shrieking of the mindless wind,
 The moaning tree-boughs swaying blind,

And on the glass the unmeaning beat
Of ghostly finger-tips of sleet.
Beyond the circle of our hearth
No welcome sound of toil or mirth
Unbound the spell, and testified
Of human life and thought outside.
We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

PARAPHRASE XII.

Study especially *curious, mimic, pendent, trammels, transfigured, visible.*

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveller, sank
From sight beneath the smothering bank,
We piled with care our nightly stack
Of wood against the chimney-back,—
The oaken log, green, huge, and thick,
And on its top the stout back-stick;
The knotty forestick laid apart,
And filled between with curious art
The ragged brush; then hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom;
While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.

The crane and pendent trammels showed,
 The Turks' heads on the andirons glowed;
 While childish fancy, prompt to tell
 The meaning of the miracle,
 Whispered the old rhyme: "*Under the tree,
 When fire out doors burns merrily,
 There the witches are making tea.*"

The moon above the eastern wood
 Shone at its full; the hill-range stood
 Transfigured in the silver flood,
 Its blown snows flashing cold and keen,
 Dead white, save where some sharp ravine
 Took shadow, or the sombre green
 Of hemlocks turned to pitchy black
 Against the whiteness at their back.
 For such a world and such a night
 Most fitting that unwarming light,
 Which only seemed where'er it fell
 To make the coldness visible.

* * * * *

PARAPHRASE XIII.

Discriminate between *remember*, *recollect*. Study carefully this fine description of a *person*.

As one who held herself a part
 Of all she saw, and let her heart
 Against the household bosom lean,
 Upon the motley-braided mat
 Our youngest and our dearest sat,
 Lifting her large, sweet, asking eyes,
 Now bathed within the fadeless green
 And holy peace of Paradise.
 Oh, looking from some heavenly hill,
 Or from the shade of saintly palms,
 Or silver reach of river calms,

Do those large eyes behold me still?
With me one little year ago:—
The chill weight of the winter snow
For months upon her grave has lain;
And now, when summer south winds blow,
And brier and harebell bloom again,
I tread the pleasant paths we trod,
I see the violet-sprinkled sod
Whereon she leaned, too frail and weak
The hillside flowers she loved to seek,
Yet following me where'er I went
With dark eyes full of love's content.
The birds are glad; the brier-rose fills
The air with sweetness; all the hills
Stretch green to June's unclouded sky;
But still I wait with ear and eye
For something gone which should be nigh,
A loss in all familiar things,
In flower that blooms, and bird that sings.
And yet, dear heart! remembering thee,
Am I not richer than of old?
Safe in thy immortality,
What change can reach the wealth I hold?
What chance can mar the pearl and gold
Thy love hath left in trust with me?
And while in life's late afternoon,
When cool and long the shadows grow,
I walk to meet the night that soon
Shall shape and shadow overflow,
I cannot feel that thou art far,
Since near at need the angels are;
And when the sunset gates unbar,
Shall I not see thee waiting stand,
And, white against the evening star,
The welcome of thy beckoning hand?

JOHN GREENLEAF WHITTIER.

EXERCISES IN COMPOSITION.

DEVELOPMENT XX.

THE HOUSE IN THE MEADOW.

It stands in a sunny meadow,
 The house, so mossy and brown,
 With its cumbrous old stone chimneys,
 And the gray roof sloping down.

The trees fold their green arms around it —
 The trees a century old —
 And the winds go chanting through them,
 And the sunbeams drop their gold.

The cowslips spring in the marshes,
 The roses bloom on the hill,
 And beside the brook in the pasture,
 The herds go feeding at will.

LOUISE CHANDLER MOULTON.

Develop this descriptive poem, and weave in with it a sketch of a person whose home you may suppose this "House in the Meadow" to be. Take a character from actual life, changing, however, to suit your purpose. This and the following themes are principally descriptive, but narration need not be excluded entirely.

DEVELOPMENT XXI.

A FARM PICTURE.

An old farm-house nearly hidden among trees. Ample barns. Fields of grain. Meadows with cattle grazing. Roads running between fields. Men busy in the fields. Children gathering berries.

DEVELOPMENT XXII.**A MORNING SCENE.**

A clear summer morning. A quiet stream bordered by rushes and trees. One large tree leaning over the stream. Pond lilies upon its surface. Mossy stones. Birds singing. Cattle standing in the water, or coming to drink. Suitable reflections.

DEVELOPMENT XXIII.**CLEON AND I.**

Cleon hath a million acres; ne'er a one have I:
 Cleon dwelleth in a palace; in a cottage, I:
 Cleon hath a dozen fortunes; not a penny, I:
 Yet the poorer of the twain is Cleon, and not I.

Cleon true possesseth acres; but the landscape, I —
 Half the charms to me it yieldeth, money cannot buy:
 Cleon harbors sloth and dulness; freshening vigor, I:
 He in velvet, I in fustian; richer man am I.

Cleon is a slave to grandeur; free as thought am I:
 Cleon fees a score of doctors; need of none have I:
 Wealth-surrounded, care-environed, Cleon fears to die;
 Death may come, — he'll find me ready; happier man am I.

Cleon sees no charms in Nature; in a daisy, I:
 Cleon hears no anthems ringing in the sea and sky;
 Nature sings to me forever — earnest listener, I:
 State for state, with all attendants, who would change? not I.

CHARLES MACKAY.

This poem offers a fine opportunity for contrasting descriptions of both landscape and persons.

DEVELOPMENT XXIV.**REQUIESCAT.**

Fair is her cottage in its place,
 Where yon broad water sweetly, slowly, glides.
 It sees itself from thatch to base
 Dreaming in the sliding tides.

And fairer she, but, ah, how soon to die!
 Her quiet dream of life this hour may cease.
 Her peaceful being slowly passes by
 To some more perfect peace.

ALFRED TENNYSON.

DEVELOPMENT XXV.**THE THREE FISHERS.**

Three fishers went sailing out into the west,—
 Out into the west as the sun went down;
 Each thought on the woman who loved him the best,
 And the children stood watching them out of the town;
 For men must work and women must weep,
 And there's little to earn and many to keep,
 Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
 And they trimmed the lamps as the sun went down;
 They looked at the squall and they looked at the shower,
 And the night-rack came rolling up ragged and brown;
 But men must work and women must weep,
 Though storms be sudden and waters deep,
 And the harbor bar be moaning.

Three corpses lay out on the shining sands,
 In the morning gleam, as the tide went down;
 And the women are weeping and wringing their hands
 For those who will never come home to the town;

For men must work and women must weep,—
And the sooner its over, the sooner to sleep,—
And good-bye to the bar and its moaning.

CHARLES KINGSLEY.

DEVELOPMENT XXVI.

THE BROOK.

I come from haunts of coot and hern,
I make a sudden sally
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river;
For men may come and men may go,
But I go on forever.

I chatter over stony ways
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river;
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel;

And draw them all along, and flow
To join the brimming river;
For men may come and men may go,
But I go on forever.

ALFRED TENNYSON.

DEVELOPMENT XXVII.

AN EVENING SCENE.

Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose.
There, as I passed, with careless steps and slow,
The mingling notes came softened from below;
The swain responsive as the milkmaid sung,
The sober herd that lowed to meet their young,
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school,
The watch-dog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind;—
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.

OLIVER GOLDSMITH.

SUBJECTS FOR DESCRIPTION.

Write descriptions of familiar scenes and familiar things. Mingle freely your reflections. Select from the following subjects:—

A Moonlight Ride.
 A Fishing Excursion.
 A Thunder Storm.
 The Fall of the Leaves.
 The Uses of Pencils.
 The Toothache.
 Christmas Eve.
 Shells.
 Apple Blossoms.
 Ears.
 A Balky Horse.

Describe as vividly as possible some place. Interweave some incident, or a description of some person whom you have known. The following subjects may prove suggestive:—

A Churchyard where a Friend Lies Buried.
 An Old Mill and the Miller.
 A Rickety Tenement where Lives a Brave Little Lad.
 A Blacksmith Shop and the Blacksmith.
 A Beach, and Children at Play.
 The Old Jail and a Prisoner.

Describe both the appearance and character of some person either real or imaginary. Interweave some incidents you may have heard or read. Some subjects are:—

The Peddler.
 The Tramp.
 Little Barefoot.
 A Gipsy.

The Apple Woman.
 The Scissors Grinder.
 A Teacher.
 An Old Schoolmate.

CHAPTER VII.

ADDITIONAL MATERIAL FOR COMPOSITION.

In this chapter we suggest how the methods already given, Reproduction, Paraphrasing, etc., may be applied somewhat more broadly to the materials of fiction, history, travel, etc. Some additional methods are also given.

The poems, tales, etc., are, of course, merely *suggestive*, for the literary material accessible to one teacher may not be accessible to another. Much of the work is adapted to the grade for which the main part of the book is designed; but much will, it is thought, be found quite difficult enough for a more advanced grade. The adaptation of these subjects to the ability and needs of the pupil must be left entirely to the judgment of the teacher.

FICTION AND POETRY.

1. REPRODUCTION OF SHORT STORY.—Read some interesting story; think it over; then write it out in your own way, as vividly as you can. Summarize as little as possible. Suitable for this purpose are the stories in:

Hawthorne's "Twice Told Tales," "The Wonder Book," "Tanglewood Tales"; Lamb's "Tales of Shakespeare"; Hans Andersen's "Tales"; etc.

II. REPRODUCTION OF SHORT POEMS.—In the same manner, put into prose short poems that contain something of a story: as—

Longfellow's "Paul Revere's Ride"; Browning's "The Pied Piper"; Macaulay's "Horatius at the Bridge"; Scott's "Cadyon Castle"; Bryant's "Little People of the Snow"; Tennyson's "Dora," "The May Queen," etc.

III. REPRODUCTION OF SCENES.—Narrate freely, in your own way, with as much detail as possible, interesting scenes from works of fiction or poetry. Introduce the scene with a brief summary of events immediately preceding. Examples of suitable scenes are:

The Chase, The Cross of Fire, from Scott's "Lady of the Lake"; Little Nell on her Journey, from Dickens's "Old Curiosity Shop"; Giant Despair and his Prisoners, from Bunyan's "Pilgrim's Progress"; The Death of Hector, from Church's "Stories from Homer"; etc. The writings of Miss Alcott, Mrs. Dodge, Mr. Aldrich, Captain Mayne Reid, etc., will also furnish admirable material for these exercises.

IV. SUMMARY OR REVIEW.—The object of the preceding exercises is *vivid* narration; the same or similar scenes, poems, or stories may be condensed into a *summary*; that is, told *briefly*. This is an admirable exercise. Additional examples are:

Tennyson's "Enoch Arden"; Longfellow's "Evangeline," "Miles Standish"; Irving's "Rip Van Winkle," "Legend of Sleepy Hollow"; George Eliot's "Silas Marner," etc.

V. PARAPHRASE.—Paraphrase any short poem, or any selected passage from prose or poetry: as—

Wordsworth's "Grace Darling"; Whittier's "Rivermouth Rocks," "Maud Muller," etc.

VI. BIOGRAPHY.—Give a sort of biography of some character of fiction; that is, trace his career without regard to the other characters, relate his exploits, giving freely your own opinion of him. Examples are:

Scrooge, from Dickens's "Christmas Carol"; Meg Merrilies, from Scott's "Guy Mannering"; Locksley, the Outlaw, from Scott's "Ivanhoe"; Artful Dodger, from Dickens's "Oliver Twist"; Squeers, from Dickens's "Nicholas Nickleby"; Achilles, from Church's "Stories from Homer"; Blind Muriel, from Miss Muloch's "John Halifax"; Brutus, from Shakespeare's play of "Julius Cæsar"; etc.

VII. BOOK REVIEW.—Write a summary of an entire book or play: as—

Kingsley's "Water Babies"; Hughes's "Tom Brown at Rugby"; Fouqué's "Undine"; St. Pierre's "Paul and Virginia"; Hawthorne's "Marble Faun"; De Foe's "Robinson Crusoe"; Johnson's "Rasselas"; Scott's "Marmion"; Shakespeare's "Othello," "The Tempest," etc.

HISTORY AND TRAVEL.

I. REVIEWS.—Write reviews of histories, travels, biographies, descriptions of famous places, etc:
as—

Plutarch's "Lives"; Towle's "Heroes of History"; Strickland's "Queens of England"; Du Chaillu's "Land of the Midnight Sun"; Irving's "Alhambra," etc.

II. ORIGINAL ESSAYS.—Write original essays upon themes drawn from history, travel, descriptions of famous places, inventions, etc.

Whatever you are interested in and wish to pursue more fully, will furnish an excellent theme for writing. Indeed you should not read so much to obtain material for writing, as you should write to fix in the mind the matter already read.

The following are a few examples of appropriate themes:—

Raleigh's Part in the Colonization of America.

Raleigh in the Tower.

The Spanish Armada.

Mary Queen of Scots at Lochleven Castle.

The Assassination of Cæsar.

St. Peter's Church in Rome.

The Coliseum.

Newstead Abbey.

The Fate of Prince Arthur.

The Battle of Waterloo.

The Rhine.

Queen Elizabeth and the Earl of Essex.

The Alhambra.

Lady Jane Grey.

The Capture of Sir William Wallace.

Windsor Castle.

The Surrender of Yorktown.

The Battle of Hastings.

The Fall of Wolsey.

The Capture of André.

The Island of St. Helena.

The Tower of London.

The Docks of London.

Westminster Abbey.

Printing.

The Newspaper.

William Caxton.

The White House.

The Supreme Court.

The Telephone.

Mammoth Cave.

The Manufacture of Glass.

The Jesuit Missionaries in North America.

The Conspiracy of Pontiac.

HINTS ON THE PREPARATION OF ESSAYS.

1. Select a theme which you thoroughly understand, or upon which you can get abundant information.

2. Narrow your subject as much as your knowledge of it will permit. For example: *The History of Gunpowder*, or *The Uses of Gunpowder*, is to be preferred to the unlimited subject *Gunpowder*; *Raleigh in the Tower*, to the unlimited subject, *The Life of Raleigh*.

3. The first essential is *ideas*. Learn all you can from books, or any other source. Bear in mind also the great truth that there can be no clear, logical *writing*, without clear, logical *thinking*.

4. Take notes of the thoughts that come to you upon your subject. Many a good thought will be forgotten if not put immediately upon paper.

5. Arrange the whole subject according to a definite topical plan. The topics should lead naturally and easily from point to point.

6. Do not be satisfied with the first or even the second writing. You will be amply repaid for careful revisions.

7. Every essay must consist of at least three paragraphs; the Introduction, the Discussion, and the Conclusion. The Discussion, or body of the essay, may be divided into as many paragraphs as seems necessary.

As in preparing essays the pupil will often have to obtain his information chiefly from books, he may find of service the following:—

HINTS ON THE USE OF BOOKS.

1. "I call that the best theme, which shows that the boy has *read and thought for himself*; that the next best, which shows that he has read several books, and *digested* what he has read; and that the worst, which shows that he has followed but *one* book, and followed that *without reflection*."—DR. ARNOLD.

2. You must not copy from your authorities their *language*, their *figures*, their *order* of presenting a subject. Also, if you borrow any *thought* that seems to be original with an author, you should distinctly state that you have done so. Copying from authorities without acknowledging it is called by the hard name of *plagiarism*, that is, *stealing*.

3. *Facts* are, in general, not the property of any one individual. You therefore have a right to learn from an author, and, having made the knowledge *your own*, to use it again in your own way and for your own purpose.

MISCELLANEOUS SUBJECTS.

Ancient Time Keepers.

The Curfew.

Bells.

Watches.

Andirons.

The Rocking Chair.

The Sphinx.

The History of the Novel.

The Influence of the Novel.

Fashionable Follies.

The Taking of Troy.

The Death of Dido.
 The Descent of Æneas into Hades.
 The Character of the Empress Josephine.
 The Life of Santa Claus.
 Chatterton, the Boy Poet.
 The Use of the Hand.
 Garibaldi, the Italian Liberator.
 Orpheus' Descent to Hades.
 The History of the English Bible.
 Learning to Cook.
 Experience in Gardening.
 The Mishap on the Ice.
 Making a Boat.
 Can a Dog Think?
 Fire Crackers.
 Little Red Riding Hood.
 Jack Frost.
 Early Birds.
 Horseshoes.
 The King of the Land of Nod.
 Easter Eggs.
 Snow-balling.
 Halloween.
 The Butterfly and the Bee.
 Fall Flowers.
 A Description of a Fire.
 Humming Birds.
 Light-houses.
 Candy Making.
 Advertisements.
 Sunrise.
 Editors.
 Phantoms.
 Masks.
 The Centaurs.
 The Story of Narcissus.
 Cinderella.

An Image Vendor.
 The Snow Man.
 The Moral Influence of Soap.
 The Value of Examinations.
 Class Pictures.
 The Education of the Indians.
 The Inhabitants of Alaska.
 Alarm Clocks.
 Great Actresses.
 The Fate of Marie Antoinette.
 The French Revolution.
 The Value of Good Cookery.
 How to Cultivate the Memory.
 The Uses of Eyes.
 Ganymede.
 The Story of Macbeth.
 The Roman Carnival.
 The Man with the Iron Mask.
 The Death and Burial of De Soto.
 The Mound Builders.
 Romulus.
 The Capture of the Golden Fleece.
 Tears.
 Duels.
 Pandora's Box.
 The Moors in Spain.
 The Return of Ulysses.
 Delusions.
 The Causes of the American Revolution.
 The Causes of the Protestant Reformation.
 Dreams.
 Cicero.
 The Character of Wellington.
 British Rule in India.
 Heroism.
 The Value of Books.
 The Character of Washington.

The British at Alexandria.
 Daniel Webster as an Orator.
 Tongues.
 Puns.
 Royalty in Bonds.
 Mosaics.
 Shackles.
 The Fertilization of Seeds.
 The Habits of the Bee.
 Alexander Hamilton.
 The Butterfly and Its Changes.
 Curiosity.
 The Triumphs of Steam.
 The Character of Byron.
 Lessons from the Life of Napoleon.
 The Genius of Edgar Poe.
 Old Age.
 Forest Trees.
 Nature's Nobleman.
 Myths.
 The Use of Flowers.
 Sleep.
 Bitter Words.
 The Obligations of America to England.
 The Slave Trade.
 Scottish Poets.
 British Orators.
 The Character of La Fayette.
 Modern Greece.
 The Obligation of Liberty to John Hampden.
 The Future of America.
 A Defence of Xanthippe.
 Maria Theresa.
 Charles XII. of Sweden.

MARKS FOR THE CORRECTION OF COMPOSITIONS.

The marks here given are used by proof-readers and printers.

1. Changing.—If a point, letter, word, or phrase is to be changed, draw a line through it and write the correct point, letter, word, or phrase in the margin.

2. Omitting.—If a point, letter, word, or phrase is to be omitted, draw a line through it and put δ (*dele*, that is, *destroy*) in the margin.

3. Inserting.—If a point, letter, word, or phrase is to be inserted, put a caret, \wedge , where the point, letter, word, or phrase should be, and write in the margin what is to be inserted.

If a period is to be inserted, place it in the margin within a circle, thus, \odot ; if quotation marks or apostrophes, place them within an angle, thus, \sphericalangle \sphericalangle ; if a dash, indicate it thus, $/-$; if a hyphen, thus, $/-$.

4. Capitalizing.—If a small letter ought to be written as a capital, draw three lines under it, and write *cap.* in the margin.

If a capital letter ought to be written as a small letter, draw a slant line through it, and write in the margin, *l. c.* (the “lower case” of the printers, *i.e.*, the “case” where small letters are kept, which is below the capitals).

5. The Paragraph.—If a new paragraph is to be indicated, put a $_ \sqcap$ at the first word of the new paragraph, and ¶ in the margin.

If two paragraphs ought to be put into one, draw a line from the first word of the new paragraph to the last word of the preceding, and write *run in* in the margin.

If a paragraph is not indented (that is, not begun back an inch or so from the margin), place a caret where the indentation ought to be, and place a quadrat, □, in the margin.

6. Syllabication.—If a syllable or letter of a word ought to be carried over to the next line, enclose the syllable in a bracket, [, put a caret in the place to which the syllable is to be carried, and write *over* in the margin.

7. Transposing.—If a word or phrase is to be transposed, draw a curved line between them, passing above the one and below the other, and write *tr.* (*transpose*) in the margin.

8. Closing up.—If the parts of a word are written separately, join them by curves, and place similar curves in the margin, thus, ∪ .

9. Query.—If the correctness of a word or statement is questioned, make a line around the questioned part, and put an interrogation point in the margin.

